

EVALUATION OF CREATIVITY AS A FACTOR
CONTRIBUTING TO HUMAN DEVELOPMENT IN ETHIOPIA.
AN EMPIRICAL QUALITATIVE STUDY

by

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submitted in accordance with the requirements for
the degree of

Master of Arts

in the subject

DEVELOPMENT STUDIES

at the

UNIVERSITY OF SOUTH AFRICA

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NOVEMBER 2016

DECLARATION

Student number: **57659575**

I declare that the Master dissertation with the title 'Evaluation of creativity as a factor contributing to human development in Ethiopia. An empirical qualitative Study' is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

Darmstadt, 01.11.2016



ACKNOWLEDGEMENTS

My deepest gratitude goes to supervisors and interviewees, family and friends, Ethiopian coffee and the online-dictionary for English language.

Above all: Soli Deo Gloria.

ABSTRACT

The study emphasizes two major issues of development: poverty theories and human development. Human development is understood as a process of expanding human freedoms and potential.

Focus is put on the perception of Ethiopians on the promotion of creativity as possible means to foster human development and as a result reduce many dimensions of poverty. The study evaluates the perception of people involved in child development in Ethiopia regarding the promotion of 'creativity as capability' as a factor contributing to human development.

The conclusions of this study can provide Ethiopian development effort with practical insight on how Ethiopian citizens perceive 'creativity' within their culture as potential chance and effective addition to promote human development in Ethiopia. The study identifies several existing as well as absent aspects of creativity within Ethiopian society and presents practical starting points to establish 'creativity as capability' on micro-level in Ethiopian communities.

Key Terms

Human Development, Poverty, Creativity, Child Development, Capability Approach, Ethiopia, Perception

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LIST OF ABBREVIATIONS

ABCD	Asset-Based Community Development
BA	Bachelor's degree
DAC	Development Assistance Committee
CDTRC	Child Development Training & Research Center
CIA	Central Intelligence Agency
CRC	Convention on the Rights of the Child
EP	Empirical-Practical cycle method
EPRDF	Ethiopian People's Revolutionary Democratic Front
ETH	Ethiopia (Country)
FADI	Family Disorganization
FBO	Faith Based Organization
FGD	Focus Group Discussion
FGI	Focus Group Interview
GCI	Global Creativity Index
GDP	Gross Domestic Product
GT	Grounded Theory
GTP	Growth and Transformation Plan
HD	Human Development
HDI	Human Development Index
IFRC	International Federation of Red Cross and Red Crescent Societies

KEA	KEA European Affairs (company)
MA	Master's degree
MDG	Millennium Development Goal
MPI	Multidimensional Poverty Index
NGO	Non-Governmental Organization
N.E.	'not estimated'
OECD	Organization for Economic Co-operation and Development
PASDEP	Plan for Accelerated and Sustainable Development to End Poverty
PHD	Doctorate degree
R&D	Research & Development
SDG	Sustainable Development Goal
TGE	Transitional Government of Ethiopia
UN	United Nations
UNDP	United Nation Development Programme
UNESCO	United Nation Educational, Scientific and Cultural Organization
UNICEF	United Nation International Children's Emergency Fund
USA	United States of America (Country)

CHAPTER 1: INTRODUCTION AND BACKGROUND

1.1. INTRODUCTION

This thesis focuses on the perception of Ethiopians on the promotion of creativity as an asset to foster human development and as a result reduce many dimensions of poverty. The conclusions of this study can provide any Ethiopian development effort with practical insight on how Ethiopian citizens perceive 'creativity as capability' within their culture and illustrate the relevance of this capability for fostering sustainable development. It may guide future use of any creative action as a means to strengthen human development in Ethiopia.

1.2. BACKGROUND TO THE RESEARCH PROBLEM

The general background puts focus on two major issues of development: poverty theories and human development.

It is claimed by development ethnologists that a universal identification of poverty cannot be found (Hahn 2010:117). However, general acknowledgment of poverty being 'multidimensional' continues to spread. For example, the DAC-Guidelines understand poverty as multidimensional, since its dimensions cover distinct aspects of human capabilities such as economic (income, livelihoods, decent work), human (health, education), political (empowerment, rights, voice), socio-cultural (status, dignity) and protective (insecurity, risk, vulnerability) aspects (OECD 2001:9).

If poverty is viewed as multidimensional, it is a logical consequence to 'respond' with an approach that has multidimensional impact as well. Therefore, the concept of 'human development' comes to mind: human development focuses on 'improving the lives people lead' in relation to their freedom and developing people's abilities and the chance to use them (UNDP 2015:1). Sen defines human development as 'the process of expanding the real freedoms that people enjoy' (Sen 1999:3). Consequently, life can be lived well only when people are free to make real choices that have positive transformative effect on the quality of human life.

According to UNDP, the three foundations for human development are 'to live a long, healthy and creative life, to be knowledgeable, and to have access to resources needed for a decent standard of living' (UNDP 2015:1).

Therefore, human development is not about ensuring human happiness or higher income but rather about providing people with opportunities to make use of their freedom and choices. This implies that people can decide for themselves and use their own imagination and creativity to find solutions to life's challenges. Human development should always create an environment for people (individual or collective) to cultivate their full potential and to have realistic chance of '[...] leading productive and creative lives that they value' (UNDP 2015:1).

To be able to deal with poverty is possible indeed, through empowerment of the poor themselves. The poor must be included in considerations that aim to improve their livelihood and enrich human life.

Based on the aforesaid, I understand human development as a process of expanding human freedoms, which can be seen as 'the primary end and the principal means of development' (Sen 1999:10). In this view, freedom

'[...] relates to the importance of substantive, basic freedom enriching human life. The substantive freedoms include elementary capabilities like being able to avoid such deprivations as starvation, undernourishment, escapable morbidity and premature mortality, as well as the freedoms that are associated with being literate and numerate, enjoying political participation and uncensored speech and so on. In this constitutive perspective, development involves expansion of these and other basic freedoms' (Sen 1999:36).

These statements lay the point of view and the foundations of my study. To be able to deal with poverty, human development needs to be fostered. To foster human development, this study focuses on 'creativity as a capability'. In development context, capabilities do not necessarily '[...] refer to income, resources, goods, emotions or the satisfaction of preferences' (De Beer & Swanepoel 2013:19). They rather express what a human being 'may value doing or being' (Sen 1999:75). To fully grasp the possible impact of creativity as means to strengthen human development, we have to consult the people living in the field of interest and let them participate in the strategy-creating-process.

In 2015, I visited the 'Child Development Training & Research Center' in Sendafa, Ethiopia and took part in the work of the organization. While there, the idea for this study emerged.

Children form the generation that will shape the future. In such a process, it is crucial to see children as partners in human development processes. Several articles of the Convention on the Rights of the Child (CRC) draw our attention to the role of the child (UN 1989:168). They

'[...] challenge governments and other agents in human settlement development to see children not only as small and dependent members of society but, simultaneously, as potentially active citizens who already have ideas and energies to contribute' (Chawla 2002:11).

Article 27, for example, recognizes '[...] the right of every child to a standard of living adequate to the child's physical, mental, spiritual, moral and social development'; and Article 31 addresses the child's right to 'rest and leisure', to 'play and recreational activities' and '[...] to participate freely in cultural life and the arts' (UNICEF 2015:1).

As Chawla (Chawla 2002:13) shows, children can 'gain the attitudes and skills that they will need to ensure the protection of the environment across generations'. However, the Ethiopian staff members of 'Child Development Training & Research Center' summarize their experiences that 'Ethiopia is sitting on its own brain' (CDTRC 2015). This statement points out that on the one hand, Ethiopia has the potential to grow and flourish in any aspect of life. On the other hand however, its cultural identity, its ambition and its peoples' actual access to their own 'capabilities', as described above, is somehow barred and needs to be unleashed. The organization notes that Ethiopian society does not use the ability for creative action that can unleash its potential to foster human development and face the many dimensions of poverty (CDTRC 2015).

In fact, valid literature can be found to support this theory (See further references in Chapter 3: 'Literature review and theoretical framework'). Just as poverty and human development affect each other, creativity interlocks with different aspects of life and so can be viewed also as multidimensional. Holm-Hadulla presents the following domains as main areas for creativity to be

meaningful, within the context of any society: politics, economy, science, art and education (Holm-Hadulla 2005). The point is that creativity can serve as valid capability to foster development: Okoye & Eze claim that 'at international level it has been recognized that poverty would be reduced to a very great extent if people are helped to improve on their creative process in line with their traditional work designs.' (Okoye & Eze 2010:120). They state furthermore that the failure of past efforts to reduce poverty was in relation to the lack of emphasis on increasing the creativity and entrepreneurial skills of the proposed beneficiaries (Okoye & Eze 2010:121).

This study takes these statements seriously and attempts to discover what prospects Ethiopian citizen themselves see in fostering creativity to strengthen human development. In the Ethiopian context, the role of 'creativity as capability' for development has not yet been clearly assessed. No practical objectives or attempts to determine the impact of creativity on human development have been set yet. To research the problem applicably, the first agenda must be to narrow down the expression 'creativity as capability'. As soon as an abstract expression such as 'creativity' is fully explored, understood and broken down due to its context, one can embed it practically as 'capability within human development' in context.

1.3. RESEARCH PROBLEM

Research question:

How do those involved in child development in Ethiopia perceive the promotion of creativity as a means to foster holistic human development?

The individual perceptions of these experts will further focus on these specific sub-questions:

Sub-questions

- Where can 'creativity' be found within Ethiopian society and how do they understand it?

- How far may the promotion of ‘creativity as capability’ serve as means to foster human development?
- How far is ‘promotion of creativity’ currently relevant for public- and NGO-projects?
- What are supporting and challenging factors for ‘creativity-enhancing’ programs to be set in action?

1.4. RESEARCH OBJECTIVES

In order to address the research problem, the study’s primary objective is to evaluate the perception of people, involved in child development in Ethiopia, of the promotion of ‘creativity as capability’ as factor contributing to human development.

To achieve the primary objective of this study, the following secondary objectives have been set:

- (1) To understand the key concepts ‘multidimensionality of poverty’, ‘human development’ and ‘creativity’ and their interconnection
- (2) To debate the relevancy of the promotion of creativity in order to confront causes of poverty and to foster human development
- (3) To allow a deeper look into culture, poverty and human development prospects in Ethiopian context and identify present or absent creativity within Ethiopian society
- (4) To study the perception of people involved in child development in Ethiopia on the general meaning and importance of ‘creativity as capability’ in Ethiopian society
- (5) To identify practical starting points to establish ‘creativity as capability’ on micro level in Ethiopian society

1.5. LIMITATIONS AND SCOPE OF THE STUDY

Since the core of this research is formed by a discussion based upon the personal opinions of a range of individuals, the demarcation of the study is accordingly well-defined.

Geographical focus of the study: All of the interviews took place in central Ethiopia, Addis Abeba, though some interview partners have their origin all over the country. In order not to involve a too wide range of different ethnic groups, people mainly from Amhara and Oromo regions (central Ethiopia and environment) were consulted.

Size of the sample: 8 individual interviews; followed by 2 focus group discussions, each with 5 participants.

Population group: As long as the person to be interviewed was capable of reflecting on the research question and its possible impact on Ethiopia's development of society, no limitations of certain population groups within Ethiopia were set.

Age group: adults from age 21 (open end)

Gender or economic: male and female individuals were consulted equally. Interview partners were of Ethiopian citizenship. People interviewed were able to reflect on the given questions. Being directly involved in development activities was helpful.

Social or political demarcations and limitations: This study was scaled as research with 'low risk' for any participant. Therefore it touched only on the aspect of fostering human development and creativity. It did not focus on the nation's political affairs. However, one social limitation was the aspect of 'language'. Only partners with the ability to express themselves in English were interviewed. This presumed either exposure in foreign countries or a sufficient education (See: Population Group).

1.6. IMPORTANCE OF THE STUDY

I have been working as social worker with an Ethiopian NGO near Addis Ababa. As I gained continuously deeper insight into the culture and interests of Ethiopian people during the last year of working there, I became inspired to research the following: it became obvious to draw a connection between the many dimensions of poverty and overall human development¹. However, working in Ethiopia and interacting with its people let the idea emerge to draw a direct link between successful human development and the promotion of creativity within a culture. Since this idea and motivation for the research developed within the current cultural context of Ethiopia, it can be considered to be most relevant.

Considering particularly the Ethiopian context, there are gaps in scientific knowledge relating to creativity as a means to foster human development. As outlined above, current literature does not cover this matter when referring to the particular context of Ethiopia. Therefore, this study can fill a gap to further discover the potential impact of the promotion of creativity as a method to foster holistic human development in Ethiopia.

Conclusions of this study can have long-term practical effects. NGOs as well as political platforms can make use of creative action in order to foster human development in Ethiopia. I have realized that several Ethiopian citizens are willing to take the lead in 'breaking their own spiral of poverty'. They state that their nations' creative potential is barred like a door, but fostering creativity is a key to opening it. This study shall support them to reflect, as experts of their culture, how creativity can be used as a means to foster human development in their context. The outcome of this research may reinforce human development efforts to focus on 'creative action' as a means to foster innovation and movement within cultural, social, political or economic structures.

¹ See Chapter 3: Literature Review and Theoretical Framework

1.7. RESEARCH METHODOLOGY

Research methodology is the means by which the researcher operates to achieve the research objective. The choice of the particular method to be employed is determined by the nature of the research problem: a deeper understanding of 'creativity as a resource' in the cultural context of Ethiopia is the goal of this research, which is easiest to approach by asking its people themselves.

The development of a valid theory is the focus of the whole research. Potential methods range from different kinds of interviews and group discussions to ethnographic approaches and analytical studies. According to Uwe Flick, qualitative research not only describes environments from the view of the acting individual, but also contributes to a better understanding of social realities. It also puts focus on the process, interpretation patterns and structure characteristics (Flick 2003:14). This is the reason why I decided to do qualitative interviews. In line with this, Nichter describes qualitative research as a method that 'sheds light on social perceptions of vulnerability that entail various aspects of material, social, emotional and spiritual life' (Nichter 2008:11), which is quite beneficial concerning the focus of this study for gaining a deeper understanding of the importance of creativity in the larger context of human development in Ethiopia.

This study is constructed on the basis of Johann Mouton's methodological strategy of the 'three worlds'² (Mouton 2001:137-143). As a basic principle, according to the 'grounded theory', an empirical-practical cycle method (EP) will be utilized (Strauss & Corbin 1996). Through an empirical-analytical procedure, the EP illustrates a methodologically sound elaboration of experiential processes.

Because of sub-processes like observing, experimenting, sampling and evaluating, the research process becomes dynamic and 'loses' a linear and rigid procedure (Faix 2007:64). Therefore, this study can be divided into three (3) major aspects: 1) the context of discovery (research design, field of practice);

² See Chapter 4.2.1.1.: Methodological Framework

2) the context of clarification (conceptualization, data collection, data analysis); and, 3) the context of application (research report) (Faix 2007:65).

Thus within the scope of 'the big cycle' of the research process there emerge 'little cycles' of permanent reflection (abduction, deduction, induction). In addition, the applied method of permanent reflection on basis of the 'Grounded Theory' (GT) can be constructive for the research because it gives the researcher the opportunity to gain knowledge and competence within the Ethiopian culture as well as for future scientific processes.

In this study, the interview partners were treated as being expert on Ethiopia's society. Using several questions the partners were invited to talk openly about particular episodes from their lives. The participants were requested to estimate the 'creative potential' of Ethiopian society and also where they see a connection to poverty. They explained how they imagined human development to be fostered through creativity. Challenges and possibilities were debated in a follow-up group discussion.

The following research techniques were used during the research process: The first valid information was found through primary literature (unofficial, unpublished documents, office memos of CDTRC in Sendafa, Ethiopia) to form first ideas for the future study. Access to official central libraries and internet allowed me to find published books, articles and scientific reports on the topic. Most of the scientific literature gave additional references for deeper study. I made sure to use scientifically proven and official websites.

Concerning the fieldwork, the technique of qualitative, semi-structured interviews was used. Since the main focus of this study was to gain an impression of individual experiences, memories and perceptions, the main focus lay on the first round of individual one-on-one interviews. Sufficient method for follow-up was the 'focus group research'-method, since it focusses on a narrowed-down question and investigates attitudes, feelings, beliefs, experiences and reactions of individuals-in-a-group, which are then examined and discussed (Gibbs 1997:4). Through discussing the outcome within a focus group, we can ensure that '[...] priority is given to the respondents' hierarchy of importance, *their* language and concepts, *their* frameworks for understanding

the world' (Kitzinger 1994:108). This was my goal, since I wanted to put focus on Ethiopians' perception on the matter of creativity, not only on individual basis but also within the given context of a group.

A pilot of questions was assembled and confirmed with the assistance of a group of Ethiopians, to make sure the questions met the cultural expectations of Ethiopian society and also to generate useful outcome. The participants were made aware of important ethical considerations. The generated data of the study was first voice-recorded as mp3 and later on transcribed by the transcription standard of Empirica institute. With the computer program 'maxqda' the data of the particular interviews were analysed and put together in explanatory statements giving directions to the research question.

1.8. DEFINITIONS OF KEY CONCEPTS

Since certain key concepts will appear throughout the study, the way they are interpreted needs to be briefly explained. This is meant to give the reader guidance on the particular use and meaning of specific words and their context within the research process. More detailed clarifications will be added but for now, at least the major concepts in the focus and the title of the study need to be clarified.

In addition, the relevant expressions used in this study and in the interview questions were clarified in the forefront of the actual field research. This way any reader or participant may gain insight on how the content of the research question is understood and defined. However, the deeper interpretation of the content was left to the particular interview partner, in order to meet the explorative approach of this research and the basics of the 'grounded theory' (Strauss & Corbin 1996). Possibly, the interview partners interpreted the expressions each in a different way. Therefore, the process may reveal the necessity of expanding or revising the understanding of the expressions.

Poverty

This study perceives poverty as multidimensional. Poverty is not only about a lack of income (See Chapter 3: Literature review and theoretical framework).

Rather, different kinds of problems for individuals, like health, education or marred identity are linked to community deficiencies or lack of social services. Community level crises, like faltering economy, lead to individual crisis and vice versa. Therefore, various structural and political factors are interlocked with economic factors, which are also linked to community and to political and social variables (Bradshaw 2007:20).

Human development

To get an impression of how human development is understood in this study, we can describe human development as: 'To live a long, healthy and creative life, to be knowledgeable, and to have access to resources needed for a decent standard of living.' (UNDP 2015:1). Human development is about providing people with opportunities to make use of their freedom and choices. It should always create an environment for people (individual or collective) to cultivate their full potential (UNDP 2015:1). In addition, it is crucial to investigate the perception of the human beings in the particular field of interest concerning their 'long, healthy and creative lives'. The quality of human development in its multidimensionality cannot simply be measured by outsider criteria but can be understood by doing qualitative research and collecting their individual point of view.

Creativity

It is crucial not to understand creativity as simply a means to practice fine arts or poetry. We need to understand creativity as a capability, to 'create and rehearse possible situations, to combine knowledge in unusual ways, or to invent thought experiments' (Blackburn 2016:237), while under psychological focus,

'Imagination is the power of reproducing images stored in the memory under the suggestion of associated images (reproductive imagination) or of recombining former experiences in the creation of new images directed at a specific goal or aiding in the solution of problems (creative imagination)' (dictionary 2015:1).

Therefore, 'creativity' turns new and imaginative ideas into reality (For further elaboration, see Chapter 3: Literature review and theoretical framework).

Evaluation

This research evaluates not only a sound body of current literature on the matter, but also collects the individual perceptions of experts, exchanges different views through interactive interviews (both one-on-one and focus group) and later analyses the body of data in order to form a hypothesis. The core of this study is not located in the outcome of discussion of the theoretical framework of literature. Instead, the evaluation of the Ethiopian individuals' personal perceptions towards the research question is the foundation for the conclusions of this study.

Perception

Mosby's medical dictionary defines 'perception' as 'the conscious recognition and interpretation of sensory stimuli that serve as a basis for understanding, learning, and knowing or for motivating a particular action or reaction' (Toole 2013:1361). Connecting with development context, Chambers lists 'the experience, conditions and realities of poor people, and their analysis and expression of these [...]' in order to approach the poor's subjective 'perception' (Chambers 2007:158). Therefore, we do not understand perception as any objective reality or appearance of reality, but rather the way individuals interpret, view and express their surroundings. The respective individual notions are to be taken seriously as subjective reality. After all, one goal of qualitative research (for example. through focus group interviews) is to assemble 'attitudes, feelings, beliefs, experiences and reactions of individuals' (Gibbs 1997:4). Through deliberating the individual perception of individuals (in a group), '[...] priority is given the respondents' hierarchy of importance, their language and concepts, their frameworks for understanding the world' (Kitzinger 1994:108). The interview partners were requested to notice, observe and describe their own current situation and relate it to past experiences or future developments.

Livelihood (past / present / future)

The definition of the International Federation of Red Cross is appropriate to approach the expression 'livelihood' appropriately:

'A livelihood is a means of making a living. It encompasses people's capabilities, assets, income and activities required to secure the necessities of life. A livelihood is sustainable when it enables people to cope with and recover from shocks and stresses (such as natural disasters and economic or social upheavals) and enhance their well-being and that of future generations without undermining the natural environment or resource base' (IFRC 2016:1).

Nevertheless, it is important to note that in the particular context of this study, 'livelihood' describes not necessarily the objective but the subjective reality of the participants respective past, present or future. It is presumed that the participants' perception is influenced by their individual circumstances of daily life, experiences of their past and individual prospects of the future. 'Livelihood' refers to their professional, economical and relational situation. In fact, this research aims to gather information from the participants concerning the very aspects the UNISDR assembled regarding livelihood: 'The assets people draw upon, the strategies they develop to make a living, the context within which a livelihood is developed, and those factors that make a livelihood more or less vulnerable to shocks and stresses' (UNISDR 2010:1).

Society

In this study, the expression 'society' is approached in a sociological way. The sociologists Maclver and Page provide a comprehensive definition of society, since it emphasizes the 'the changing pattern of social relationships' (Maclver & Page 1949:6). According to them, society is a 'by social beings (re)created organization', 'which guides and controls their behavior in myriad ways. [It] liberates and limits the activities of men, sets up standards for them to follow and maintain.' They call society a 'necessary condition of every fulfillment of life', regardless of 'the imperfections and tyrannies it has exhibited in human history.' Furthermore, they call society an ever-changing, complex system 'of usages and procedures, of authority and mutual aid, of many groupings and divisions, of controls of human behavior and of liberties' (Maclver & Page 1949:5). Since this definition describes the always changing web of social relationships and also includes the impact of external circumstances, it fits the use of this particular research: when mentioning 'society', we ask about the participants' perceptions of Ethiopian culture within the scope of their individual perceptual social field and environment. It is not our focus to get an objective general description of Ethiopian civilization but rather a deeper under-

standing of cultural, social interconnection between Ethiopians and their subjective reality of themselves as a whole.

1.9. ETHICAL CONSIDERATIONS

Due to the research process one needs to be continually aware of ethical issues and dilemmas that may arise during the research study. It is the researcher's duty to make sure the participants' rights are not compromised in any way during the process. It will be reflected under which circumstances the data was collected, how participants were treated during the research and how both their anonymity and safety were assured. Information manipulation needs to be prevented at all times, as well as deliberate prejudgments, falsifications, plagiarism and twisting of the facts.

It is important to have in mind that the ethics of social research are about '[...] creating a mutually respectful, win-win relationship in which participants are pleased to respond candidly, valid results are obtained, and the community considers the conclusions constructive' (McCauley 2003:95). We need to keep in mind at all times that it is adequate for the researcher to be excited and enthusiastic about the research but must never forget that the participants' 'rights and dignity must be respected at all times' (Salkind 2009:79).

Especially when collecting data from people, it is crucial to respect their rights, values and dignity. The collected data is given to the researcher on grounds of trust and discretion, and '[...] it is vital that the participant's feelings, interests and rights are protected at all times' (Mouton 2001:243).

The most basic rights of the participants include the following:

- 1) The **right to privacy** means any participant may refuse to answer a question at any time.
- 2) The **right to anonymity and confidentiality** gives the participant total freedom to speak openly without any risk of consequences, which means in no way may his/her answers or any other hint in the paper give clues about his/her individual personality.

- 3) The **right to voluntary participation and the right to withdraw** give the participant freedom to end his/her participation in the study at any time without further explanation or consequences.
- 4) Furthermore the participant does have **right to informed consent**, which means he/she has access to all information concerning his/her role within the study and has power over agreement.
- 5) Also there is the **right not to be harmed**, which means the participant is in no way in any danger because of his/her participation in the study.

Since the original inspiration to do a study about creativity and its potential impact on human development did come from social workers all over Ethiopia itself, it was my hope that it would be possible to find participants with a general interest in this study and its objectives.

1.10. CHAPTER LAYOUT

The rough Chapter layout can picture how the work developed in the Chapters of my study. The design is based on the current UNISA model.

CHAPTER 1: INTRODUCTION

After pointing out the background to the research problem, the actual research question and its objectives are presented. In addition, the limitations of the study and a brief overview of the research methodology are introduced, followed by a definition of key concepts, ethical considerations and first Chapter layout.

CHAPTER 2: BACKGROUND AND CONTEXT OF THE RESEARCH PROBLEM

After giving an overview of the historical and political development in Ethiopia, its' current social and economic situation including poverty in Ethiopia are focused on. Following this, the way Ethiopia handles human development and concepts of creativity are presented.

CHAPTER 3: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

The theoretical concepts of multidimensionality of poverty, human development, creativity and several key concepts important for this particular study are presented and discussed.

CHAPTER 4: METHODOLOGY AND RESEARCH DESIGN

In this Chapter, the general research design, methodology and field of practice are presented, as well as an overview of the empirical data collection, data analysis and ethical considerations.

CHAPTER 5: PERFORMANCE AND RESULTS OF DATA ANALYSIS

This Chapter gives a comprehensive research report with all the significant findings that were identified during the several steps of analysis process.

CHAPTER 6: RESEARCH RESULTS – PRESENTATION AND CONCLUSION

A Summary highlights and comprehends the significant results and evaluates the findings in relation to the literature review as well as the initial research question.

CHAPTER 2: BACKGROUND AND CONTEXT OF THE RE-SEARCH PROBLEM

2.1. INTRODUCTION

This study deals with the question of development and creativity within the context of Ethiopia, which is why it is necessary to get an impression of the country itself, with its context and culture, before investigating the content of the research question in the further process of this study. Only information of immediate interest to the research question has been assembled, since a detailed introduction about Ethiopia with its economy, ethnics, religion, culture, et cetera, would go beyond the scope of this research.

First, a brief outline of Ethiopia's historical and political development will be given, followed by a description of Ethiopia's current social and economic situation based on the latest estimations. From there, we will have a closer look at the current poverty situation in Ethiopia, putting focus on child development. With that same focus, we will proceed to contemporary Human Development approaches and achievements in Ethiopia, concentrating on its challenges especially concerning child development.

Thereafter the Ethiopian NGO 'Child Development Training and Research Center' is introduced as it serves as background leading to the initial research question of this study. Since it is the major focus of the further research, the aspect of creativity within Ethiopian society will be outlined, before focusing on the impact of culture (Ethiopian culture in particular) on creativity. We will close by having a look at 'The Global Creativity Index' (GCI) in order place the current understanding of creativity in a global perspective and to rank Ethiopia in relation to other nations worldwide.

2.2. HISTORICAL AND POLITICAL DEVELOPMENT IN ETHIOPIA

Ethiopia is seen as one of the oldest countries in the world. Four million years old skeletons, believed to be the oldest remains of human ancestors, have been found in Ethiopia (Marcus 1994:1). Legends claim that King Menelik, the

founder of the Ethiopian Empire, was the descendant of King Solomon of the Bible. During 4th century, Ethiopia was introduced to Christianity and during the 7th century to Islam. Both religions have strongly influenced cultural life until today.

In the 1500s, the Portuguese strengthened their control over the Indian Ocean and tried to convert Ethiopia to Roman Catholicism. A century of religious conflict followed, that contributed to Ethiopian hostility towards foreign Christians and Europeans, which continued until the 20th century and 'was a factor in Ethiopia's isolation until the middle of the 19th century' (Ethiopian Government Portal 2016:1). After Emperor Menelik II (1844-1913) fought off European powers, Ethiopia defeated Italy at the end of the 19th century, presenting the first victory of an African nation over a colonial power. In 1974 Emperor Haile Selassie (1892-1975) was 'deposed and a provisional council of soldiers (the Derg, meaning committee) seized power and installed a government that was socialist in name and military in style' (Ethiopian Government Portal 2016:1). The following years of 'the Derg' were controlled by a totalitarian government and massive militarization, mostly financed and supplied by the Soviet Union and assisted by Cuba. 'The brutality of the regime over a period of 17 years - aided by droughts and famine - hastened the Derg's collapse', (Ethiopian Government Portal 2016:1). In this regard, the major famine of 1984 caused sensation around the world, not only because of the immense dimension of deaths all over Ethiopia, but also because of the Ethiopian regime's lack of acknowledgement of the famine, which held back international relief mobilization for several months (Marcus 1994:205). In 1991, the Transitional Government of Ethiopia (TGE) was built-up by the Ethiopian Peoples' Revolutionary Democratic Front (EPRDF) and other political parties in the country to assemble a Council of Representatives and transitional constitution. The constitution of the Federal Democratic Republic of Ethiopia, a multi-party democracy, was adopted in 1994, and elections for the first parliament were held in 1995 (Ethiopian Government Portal 2016:1).

It is claimed that 'historically, Ethiopia and its neighbors have lived together fruitfully when ideological or ethnic concerns have been muted.' However, as

soon as religion, politics or economic influences became controlling and unbalancing, the whole area collapsed in turmoil (Marcus 1994:220). After the Second World War, many of the newly independent states condemned capitalism as an exploitative, dependency-generating system (Getu 2015:19). Capitalism was claimed to be the root cause of the Third World's underdevelopment, because ever since the Third World Countries were integrated into the world capitalist system, they were exploited, destabilized and brought to continual poverty and dependency. The resolution of the Third World's underdevelopment could therefore occur only through 'the total destruction and replacement of capitalism by socialism' (Getu 2015:24-25).

However, socialism was seen as the only development approach that could not only transform and modernize Africa but pursue authentic general welfare. Unfortunately, the type of socialism chosen by the ruling parties of the petty bourgeoisie was dictated by their own interests which neither served as solution to social conflicts nor was it accomplished by the working class (Getu 2015:19-20), therefore leaving Ethiopia in a dependency-generating system of destabilization and continual poverty. One aspect that immensely contradicted development work and policy implementation in Ethiopia was the division of the administrative personnel among different political groupings from top level (ministerial) to bottom (field), which showed in a greater loyalty to one's political party rather than to the nation. Consequently, numerous associates were preoccupied by political struggles rather than the development work itself: 'Political differences and conflicts were often mixed up in their professional duties. Work done by different facilitator organizations and by facilitator people within each organization became poorly integrated and coordinated' (Getu 2015:121).

In addition, various facilitators were neither ideologically nor theoretically equipped to handle socialist programs since they were only used to serve under the oppressive command of Emperor Haile Selassie. Being forced to learn predetermined methods consequently reduced their participation and therefore the rate of policy implementation (Getu 2015:122). The use or improve-

ment of one's own knowledge and skills were therefore seemingly discouraged.

Referring to the particular context of this study, the following notion connecting political with social affairs becomes significant: After World War II, the state was easily identified with the Semitic-speaking, Christian population, specifically dominated by the Amhara culture which cost a great part of the country some kind of personal culture-loss:

'For the non-Christian, non-northerner, the cost was assimilation into an alien culture. As Ethiopia became ethnically conscious in the seventies and eighties, its nationalities came to regard acculturation as surrender to a ruling minority.' (Marcus 1994:219)

It is criticized that Ethiopia neglected to create an official culture reflecting the nation's diversity: partly, the rise of the opposition can be seen as a 'response to the Derg's denial of provincial and cultural autonomy' (Marcus 1994:219). It is stated that Ethiopia's people did not feel that their cultures and languages were maintained by the government in order to thrive as a whole community: 'Cultural and political autonomy must be respected as a matter of right. Otherwise, the state will split apart as the minorities compete for power' (Marcus 1994:219). The phenomenon of a 'marred' cultural identity that lines up with these statements, will be explained later on³. In addition, the predetermination of the above-mentioned political concepts must have created a lack of true ownership among Ethiopian society. As a possible consequence, the majority of Ethiopian citizens might stay quite passive, with a lack of understanding in political affairs concerning their rights and choices. As mentioned above, political disparities and conflicts are interconnected with professional responsibilities; therefore political preoccupation hinders various development leaders to fully engage in their development work. Consequently, this leads to an intermixture of development work and political ambitions, often resulting in corruption and misguidance. Such lack of political ownership does not encourage people to thrive and develop by themselves; instead they simply follow and react on political superiority.

³ See Chapter 3.2: Multidimensionality of Poverty

2.3. ETHIOPIA'S CURRENT SOCIAL AND ECONOMIC SITUATION

Ethiopia is located in East Africa in the sub-region recognized as the Horn of Africa, bordering Sudan, South Sudan, Eritrea, Djibouti, Somalia and Kenya (UNDP 2014:1). Ethiopia represents the seventh largest country in Africa and is, because of its ancient history, seen as its oldest state (Matthies 1997:69). The population is approx. 99,5 million people (July 2015 est.; Central Intelligence Agency 2015:1). Ethiopia is a multiethnic state. Speech, culture and way of life differ depending on physiographic or religious conditions (Hildemann & Fitzenreiter 2013:425). This fact must be kept in mind during the further process of the study, since the particular perceptions of different Ethiopian ethnics may differ in answering the research question.

Ethiopia's population is composed of different ethnic, religious and language backgrounds and more than 80 ethnic groups. The three most frequently spoken languages are Amharinja (official national language), Orominja and Tigrinja, and about 80 more tribal languages and more than 200 dialects can be found within the country (Hildemann & Fitzenreiter 2013:443).

The religions range from Ethiopian Orthodox 43.5%, Muslim 33.9%, and Protestant 18.5%, to Traditional 2.7%, Catholic 0.7%, and Other 0.6% (2007 est.; Central Intelligence Agency 2015:1). These facts must be considered in the further process of the study, since the particular perceptions of different Ethiopian ethnic groups may drastically differ in answering the research question.

The age-structure reveals minors under 15 years as 43.94% (median age 17,6 years) and a high total dependency ratio (number of people who are not in the labor force (dependent part) divided by the population in the working age (productive part)) of 83,5% (Central Intelligence Agency 2015:1). This reveals a nation whose majority is very young. Therefore, children and adolescents play an important role in shaping the future of Ethiopia. The growth of population is estimated at 2,6% each year, which means in about 27 years the

population will be doubled (Hooge 2014:71). In addition, children are seen culturally as a blessing and to ensure old-age provision, which is why traditionally a large number of children is desired. These facts make the focus on the young generation of Ethiopia even more worthwhile. For this study, it also means that special attention needs to be focused on Ethiopian child and youth development.

When further examining the impact of creativity on Ethiopian society, especially on the young generation, the given focus on education is of great importance. The expenditure on education as percentage of total government expenditure in Ethiopia has been about 27,02% (last est. 2013), almost double than a decade before (UNESCO 2016:1).

The youth literacy rate (population 14-25, both sexes) is 54,89% (Central Intelligence Agency 2015:1; latest est. 2007). In comparison, the average literacy rate of sub-Saharan Africa in the same year added up to 62% (UNESCO 2010:2). This low level of education and the fact that manual labor is not well-respected in Ethiopian society, add to a repression of economic improvement (Hildemann & Fitzenreiter 2013:393). The unemployment rate among Ethiopian youth goes up to a total of 24.9% (Central Intelligence Agency 2015:1). The fact that even well-educated young Ethiopians hardly find work seems to add to general discouragement and the feeling of helplessness.

Regarding Ethiopia's economy, 80% of the population lives on agriculture, most of them on simplest level. The focus is mainly on subsistence instead of production for export. Therefore, hardly any profits are generated which could be used to confront times of need. Instead, Ethiopia is constantly highly dependent on foreign aid, especially in times of droughts or floods. Up until now, Ethiopia has not been able to leave its state of economical 'vulnerability to natural disasters and climate change' (UNDP 2013:1). The agricultural sector still suffers from frequent droughts and poor cultivation practices, and struggles to overcome them (Hildemann & Fitzenreiter 2013:392). The development of economy is also blocked by the separation of the widespread traditional and the narrow modern sector (Hildemann & Fitzenreiter 2013:393). Although

Ethiopia is a nation with massive livestock (approx. 26 million), their commercial worth is rather small, since livestock is seen mainly as measure of prestige and safety net rather than economic asset. Although the nation faces the above-mentioned challenges, the country has succeeded in reducing poverty during the past decade, including expanded access to basic services. Above all, the MDG 4 (reducing the child mortality rate by 50%) was reached two years ahead of schedule (UNICEF 2013:1).

To a large extent, Ethiopia's industry is under government command and engages only a small part of the working population (Hildemann & Fitzenreiter 2013:395). Yet, '[...] the government is pushing to diversify into manufacturing, textiles, and energy generation.' (Central Intelligence Agency 2015:1). According to the UN, Ethiopia is seen as one of the fastest developing, non-oil based economies worldwide. Between 2002/2003 to 2012/2013, the economy has revealed an annual average growth rate around 11%, which is about twice the extent of the sub-Saharan African average. In addition, the current country program draft for Ethiopia plans to accelerate social inclusion: 'National capacities at the policy and institutional levels must be further strengthened to be able to support transformational change, boost productivity and stimulate private sector development for pro-poor and inclusive growth' (UNDP 2015:2). When it comes to the support offered by UNDP, the following statement becomes noteworthy due to our study:

'The emphasis will be on supporting policy and institutional capacity development at both national and subnational levels to bring in innovation and tested practices and to build knowledge, skills and systems' (UNDP 2015:4).

Furthermore, UNDP proclaims to support the role of the private sector in economic development through promoting entrepreneurship, improving access to finance, and innovative financing instruments. In addition, it wants to unleash the growth potential of micro, small and medium enterprises with a strong focus on women and youth. With this development program for Ethiopia in the time-span of 2016-2020, UNDP reveals a clear agenda to support innovation and entrepreneurship, with a focus on skills development for youth (UNDP 2015:5). This is in direct line with our current research that may open some

opportunities in the future when it comes to practically implanting creativity effort in Ethiopian society structures.

2.4. POVERTY IN ETHIOPIA

2.4.1. General Poverty Situation

Although the GDP growth seems to grow continuously, per capita income is among the lowest in the world. The population below the poverty line is currently estimated around 39% (Central Intelligence Agency 2015:1; last est. 2012); therefore the ongoing effort to reduce poverty in Ethiopia is definitely an issue. In a current 'draft country programme document for Ethiopia (2016-2020)' recently published by the UNDP, it is stated that 'despite this commendable growth, poverty and deprivation remain overarching development challenges to be addressed in the next medium-term development strategy - the second Growth and Transformation Plan, 2016-2020 (GTP II)' (UNDP 2015:2).

An Ethiopian blog (sodere.com), written by Ethiopian citizens, provides several explanations for Ethiopia's poverty besides the above stated reasons. They state that ignorance and the denial of existing poverty nurtures poverty all over Ethiopia. Today's government leaders tend to not acknowledge severe problems in civil society, but instead claim 'periods of prosperity and achievements' just as they had previously claimed 'periods of prosperity and achievements' in the 1980s (Marcus 1994:205-206). In addition, a culture of comfortability that celebrates religious icons rather than human innovators fosters belief in 'sanctified poor lifestyle'. In addition, 'lack of institutions and an ignorant government' add to the poor state that Ethiopia is in (Sodere 2014:1). Ethiopian children, especially, have been found to be vulnerable to numerous challenges of poverty. Millions of children belong to poor families who have no access to education, health care, or other foundational provisions. Others are unattended, abandoned by or separated from their parents for several reasons (Alemu 2010:78). According to the author, the public concern given to the grave situation of children without sufficient family support or children living in child-headed households is not proportionate to the problem.

However, the author mentions a few emerging NGO projects that address the issue of vulnerable children with or without poor parental care in Ethiopia (Al-emu 2010:78). Yet, the need to address the social and economic conditions of children living in multiple poverty deprivation is still pressing.

Anteneh aligns with the concept of 'marred identity' (Myers 2011:127)⁴ when talking about poverty in Ethiopia. He states that most people associate poverty with weakness and powerlessness, but this kind of vulnerability goes deeper and results in further consequences: it is interconnected with the context of the struggle of survival and hopelessness in times of shocks and crises. The depth of hopeless poverty weakens support networks and social safety nets (Anteneh 2010:132). This concept of a 'marred identity' of poor people as an emerging culture of marginalization seems to be highly topical in Ethiopian context. A 'subculture' which becomes more and more used to deprivation at numerous levels of life and accepts this as 'status quo' might not easily be transformed. The notion increases that such a 'marred' cultural identity that is used to a deprived status quo may not be a conducive precondition for creativity to evolve in the first place. In addition, the lack of social security systems results in an increasing number of vulnerable and underprivileged children. Consequently, numerous children are required to work to sustain themselves and their families. Child labor, therefore, is very widespread throughout Ethiopia (Kifle & Tadele 2010:97).

Practical evidence from the field reveals that informal and practical skills developed during childhood can play a role in helping children and their families rise from poverty. Additionally, children gain social recognition within the local household, from peers and community when they contribute to household income. Children should therefore not be perceived as passive subjects of adult prejudice but rather as active role players, who can be surprisingly resistant to crisis situation (Anteneh 2010:133). Unfortunately by now, it becomes almost generally culturally accepted to see children not only as supporting but as main income source for the family's livelihood. As a consequence, it seems crucial to first change this mindset of the child's role within a family and recap-

⁴ See Chapter 3.2: Multidimensionality of Poverty, for further explanation of the general concept.

ture physical and social rights. Subsequently one may focus on fostering their mind's freedom and creativity.

2.4.2. Family Disorganization (FADI)

Several HD approaches point out the importance of family as root of child development. This study focuses on fostering creativity in the development of children. The occurrence of 'Family Disorganization' in Ethiopia, therefore, was examined, because of its importance when conducting interviews. An Ethiopian author claims that Ethiopian society seems to broadly underestimate its significance. He points to numerous cases of 'family disorganization' (FADI) in Addis Abeba and all over the country. Family disorganization can be defined as 'the incapability of impairment of the family to fulfil its functions for or obligations to society' (Boss 1993:202) and is associated with parental capacity overload or loss of the family's crucial support systems. According to the author, 'a family hit by disorganization is likely to experience reduced participation in community affairs and this in turn negatively impacts community activities' (Berhanu 2010:34). Therefore, this 'breakdown' of the family's crucial support systems may be one reason for 'inadequate community functions' in Ethiopia. They originate in the following possible factors contributing to FADI particularly in Addis Abeba: socio-historical factors like internal family circumstances (conflict over financial matters, challenges in child development, clash of values, bad habits) or societal factors like lack of supportive environment, social deprivation or poor quality neighborhood (Berhanu 2010:29-34). Consequently, the result of FADI can be seen at family, community and society level. Obviously, the three are interconnected and affect each other (Berhanu 2010:33). According to the authors, strengthening the family, actively involving supportive institutions and promoting their partnership (Berhanu 2010:35) is the proper reaction to family disorganization:

'Different sections of society (including government, civil society organizations and NGOs) should work together in establishing and supporting an independent family-focused public institution that will be responsible for designing and implementing a family-centered policy congruent with aspirations and ideals of the urban family in Ethiopia' (Berhanu 2010:36f).

Obviously, current Ethiopian development experts see Family Disorganization as influential factor nurturing poverty and hindering HD in the country. Like-

wise, they foster the above-mentioned thought⁵ to continuously focus on families with HD efforts. Yet, the suggestions of the authors stay rather vague and hard to practically implement.

These notions were significant for this study, since Ethiopian experts on child development were consulted to discuss the relation between poverty, HD and creativity as fostering means. It is interesting in how far they mentioned the importance of family as practical starting point in order to implement sustainable change.

2.5. APPROACHING HUMAN DEVELOPMENT IN ETHIOPIA

2.5.1. Human development achievements in Ethiopia

The following presents a brief summary about current Ethiopian HD efforts by the Ethiopian government in cooperation with the United Nations, as well as NGOs.

As a country, Ethiopia states that regional variations in Human Development performance are continuously evaluated and improved. The nation's progress in human development concentrates on education, health, and general poverty trends⁶, as described in the 2014 UNDP Development report of Ethiopia. The key findings of Ethiopia's HD trends of the last decade are the following: Concerning education over the past 15 years, immense progress can be seen. School enrolment has risen, but secondary school enrolment 'remains at quite low levels, especially in rural areas and among the poorest groups'. The country is also aware of the gender gap which starts decreasing at this level of education. However, 'the main determinants of inequity and exclusion from education' are declared to be found '[...] outside the classroom: poverty and food insecurity; child labor both at home and commercially; distance to schools (especially to secondary schools); gender disparities (in particular

⁵ See Chapter 2.5.3.1: Discussion of HD approaches in Ethiopia: ABCD Approach.

⁶ See Chapter 2.4: Poverty in Ethiopia, for further elaboration about the current poverty situation in Ethiopia.

early marriage); and continuous access to education for children from pastoralist families' are proclaimed to be the main reason (UNDP 2015:46).

Concerning health, the continuing trends in access to healthcare as well as health gains show dramatic improvements over the last 10 years. The overall life expectancy (as key component of the HDI) has increased, and the Government claims to have made strong efforts to improve health services for local communities and service expansion. Yet, even though numerous health outcomes have improved significantly, Ethiopia still registers a high level of malnutrition and maternal mortality (UNDP 2014:46-47).

However, the information which is officially shared by the government does not seem to reflect the deeper meaning of 'human development' with all its multi-dimensions⁷. Apart from rather abstract strategies and structures on the official government portal⁸, one can hardly find transparent information concerning current or future human development efforts pursued by the Ethiopian government. Development plans in cooperation with the United Nations, however, are made rather clear and transparent.

According to the current 'Draft country programme document for Ethiopia', the development plan for 2016-2022, the UNDP follows the establishment of three major pillars in Ethiopia: 1) Accelerating economic growth and poverty reduction, 2) Climate change and resilience-building and 3) Strengthening democratic governance and capacity development (UNDP 2015:4-5). Concerning the dimensions of HD in particular, the third pillar becomes most significant. The UNDP focuses on these activities in order to support Ethiopia: The capacities of national and subnational institutions are to be strengthened, by doing the following:

- (a) strengthening transparency, accountability, rule of law and justice, targeting women and vulnerable groups, and ensuring adherence to international human rights obligations
- (b) addressing awareness, prevention and enforcement of anti-corruption measures
- (c) consolidation of the democratic process
- (d) building national capacities to promote social cohesion and conflict prevention

⁷ See Chapter 3.2: The Multidimensionality of HD for further discussion

⁸ See <http://www.ethiopia.gov.et/home>

- (e) advancing local governance and decentralized service delivery, including active citizen engagement' (UNDP 2015:5).

Furthermore, the UNDP wants to

'support democratic institutions [...], strengthen the capacity of the Ministry of Federal Affairs to implement the national strategies on conflict prevention and peacebuilding [...], partner with the Ministry of Civil Service to upgrade the skills and knowledge of civil servants to enhance the quality of public service delivery to citizens [...], and support arrangements with international development partners as well as private sector and civil society organizations as opportunities arise' (UNDP 2015:5-6).

Apart from that, NGO efforts in Ethiopia are concentrating on contributing to food security, health and education, capacity building, infrastructure development, microfinance and democratization (Ago 2008:86). However, concerning their effective involvement they seem to face several challenges, which are external as well as internal: since NGOs are often associated with the political oppositional party, they need to face countless negative attitudes toward them, which constrain effective work mechanisms. Conversely, if an NGO promotes pro-government policies, its work seems to mobilize much faster. Non-transparent processes within the bureaucratic sector complicate development as well as the ever-changing restrictions by the government (Ago 2008:137). Concerning internal challenges, Ethiopian NGOs must deal with immense capacity limitations, dependency on external donors as well as questionable accountability (Ago 2008:138).

2.5.2. The 'Child Development Training and Research Center': an Ethiopian human development NGO

It is important to be aware of the connection between the researcher, the research question and the respective topics. Therefore, a short introduction about the 'Child Development Training and Research Center' (CDTRC) and their vision concerning development and transformation is needed because this research engages directly with what they are involved in right now. The CDTRC's focus is on the young generation of Ethiopians that become sources of holistic transformation for Ethiopia and beyond. According to their own statement, they want to 'transform and equip the hearts and minds of people working for and with children and influencing the powerful so that the nurture, development and role of children are given greater importance and emphasis

in the Ethiopian society and beyond'. Target groups with main focus on Ethiopian context are Community- and FBO-leaders, parents, teachers, church, media, government officials, child focused organizations, and children. CDTRC's task is training on child and church related issues such as holistic child-development and transformation of society. The CDTRC has identified a 'lack of vision' in Ethiopian society. They discuss that 'people never learned how to think wildly, how to imagine, to create, to initiate change' (CDTRC 2015). They therefore define the lack of imagination and lack of will for innovation as one major reason for society trapped in poverty and stagnation.

CDTRC is now in the process of establishing a 'Creativity & Excellence Center' where both, adults' and children's creativity can be promoted and in the long-run can serve as pilot-project for many such centers to be established all over the country.

Since the beginning of 2015, I have been actively involved in CDTRC's work, among other things to evaluate the role of creativity for human development in Ethiopia. The above-mentioned statements were needed to be proven right or wrong, which is why they led the way to the idea for the research question.

2.5.3. Discussion of HD approaches in Ethiopia

Ethiopian human development efforts and the contributions during the last decade have been briefly surveyed above⁹. However, when it comes to the vision and mission statement of CDTRC, some divergence between their agenda and the presented achievements of HD efforts can be observed: While the above presented measures of achievements and efforts that concentrate rather on the 'outside form' of the well-being of the child, CDTRC focuses on the 'inner form'. Therefore, the following concepts and aspects seem most significant and need to be further discussed and critically questioned. Since this study wants to evaluate the perception of Ethiopians on creativity as a capability or asset for HD, the 'Asset-Based Community Development

⁹ See Chapter 1: Where the overall concept of human development has been briefly pointed out.
See Chapter 3: Where the overall concept of human development is comprehensively explained.

Approach’ as well as the concept of participation are critically discussed in relation to Ethiopian context.

2.5.3.1. ABCD Approach

Very similar to the Capability Approach¹⁰ (Nussbaum 2011:32) the ‘Asset-Based Community Development (ABCD) approach’ can serve as part of a valid framework for this study. According to De Beer & Swanepoel, this approach developed as a ‘criticism of the problem-oriented conventional Community Development approach’ (De Beer & Swanepoel 2013:21), which used to focus mainly on the needs and weaknesses of communities. Complementary, the ABCD approach starts from building on the communities’ strengths and assets. Both sociologically and psychologically, this is seen as a rather positive approach to follow (De Beer & Swanepoel 2013:21).

However, critically speaking, when it comes to the context of Ethiopia, the ABCD approach seems to stay rather theoretical and hard to be implemented practically. Although the nation claims to have achieved immense improvements in the HD sector, the aspect of actively ‘building on the communities’ strengths and assets’ or ‘actively involving communities in decision making’ does not seem to be among its primary objectives. Rather, on first sight, the general development approach of Ethiopia still seems to be a top-down ‘problem-oriented conventional community development approach’. In addition, it is stated by an Ethiopian author, that the ABCD approach theoretically neglects the importance of families, one dimension that is fundamentally important to (Ethiopian) community development. He emphasizes to perceive families ‘[...] as producers rather than merely as consumers and clients’ (Kordesh 2010:14) and refers to Ethiopia as visible example. According to him, the asset-based community development and sustainable community development must be combined with a comprehensive family-based community development in order to provide analytical frameworks, visions, and methods that can help address the country’s needs effectively (Kordesh 2010:14). Family is seen as representative of people and institutions that stand for the local communities. To his mind, it is not enough to focus on child-well-being by itself. In fact,

¹⁰ See Chapter 3.3.2: Capability- and Asset-approach

many people in places where community development is experienced are deliberately and particularly family-oriented. Therefore, identifying and fostering peoples' assets accurately involves a direct link to families, since they are 'vitaly important, intimate seedbeds for child development' (Kordesh 2010:8). Since they play an extraordinary role in the Ethiopian community, they need a deliberate approach: a family-based approach to community development. Family-based community development makes the creation and nourishment of productive family roles a primary concern of the process. (Kordesh 2010:8). Since this addition to the ABCD approach is inspired by Ethiopian examples, it is interesting to see how far the interview partners of this study endorse this notion by their statements. In general, it seems crucial to focus not only on individual child development but rather to involve the whole family.

One can critically add to this notion that the above measures of Ethiopian HD indeed focus on education (school enrolment) as well as health (nutrition, survival) improvements, but seem to omit what should basically constitute HD: the quality of life (in this case: of children) with all its multi-dimensions of social, emotional, 'creational', but also political (and many more) aspects of life. To this account, the UNDP tries to support the nation in many ways in order to strengthen transparency, accountability, awareness, democratic processes, national capacities, social cohesion, decentralization and active citizen engagement (UNDP 2015:5), which really shows the attempt to foster the many different aspects of human development as defined by the UN.

2.5.3.2. *Participation and Cooperation in Ethiopia*

Concerning the current prospects of civil society participation as well as cooperation between institutions, NGOs and local communities, the following aspects need to be discussed critically:

Human Development needs to be measured in order to be evaluated and to be improved in future. To do this accurately as well as effectively, the flow of information about people and collection of data, and indicators are crucial. In this regard, Ethiopia's management of information is heavily criticized by its own citizens: according to them, the way data are generated, analyzed and

scattered is inadequate. In addition, the gathered information lacks consistency and common standard and is therefore often poor in quality and can barely be used to track changes or indicators of any given problem. Moreover, child-focused interventions are poorly synchronized in Ethiopia and lack coordination to effectively complement one another:

'There is a severe lack of coordination between intervention programs undertaken by different organizations. This resulted in little integration and coordination of data gathered from different sources. There is also a sense of competition and duplication of efforts among different child-focused organizations and agencies' (Kifle & Tadele 2010:106).

Obviously, the improvement of communication between child-development focused organizations within Ethiopia is an issue for the future. It is important to keep in mind that Ethiopian citizens involved in child development research and data collection criticize this issue. People involved in further efforts on child development and collaboration with other organizations, should follow up accordingly.

The evolution of the present political setting has its own impact on participation within Ethiopia's society: in pre-revolutionary Ethiopian politics, the emperor ruled absolutely, even though power was officially shared with parliament, a system of government or aristocracy. The maintenance of such an absolute political system was made possible through massive funding from Western countries and support through the Orthodox Church, which ideologically maintained this traditional feudal attitude. Both support mechanisms were severe obstacles that intensified the challenge of developing decentralized decision-making and freedom of thought and organization. Finally, together with the overthrow of the emperor and the steady abolition of the property-owning aristocracy, the long-lived monarchical statute was eliminated (Getu 2015:106-107).

Current tangible factors contributing to the inefficiency of the Ethiopian bureaucracy or facilitating organizations (Getu 2015:118) are the following: 1) lack of authority, 2) work overload, 3) misplaced responsibility, 4) deficient career advancement, and 5) lack of adequate training. These factors within the hierarchy of work mechanisms hinder the overall participation of citizens in policy-making (Getu 2015:118-120). The author states that without exception,

the above general bureaucratic problems have been faced in both pre- and post-revolutionary Ethiopia. These problems were additionally intensified during the post-revolutionary time by endogenous factors underlying the socialist policy and practices of the ruling council, called 'the Derg'. These practices were destructive to facilitation of any participation or transformational processes (Getu 2015:120). When it comes to the participation of children in particular, their actual rights and access are very limited, although they have the official right to air their views in all matters concerning their interests (See Art. 12 of the CRC: Committee on the Rights of a Child). An Ethiopian author criticizes that children have not participated in any issue that matters to them, i.e. at the numerous forums concerning Ethiopia's five-year development plan designed to bring an end to poverty: 'Children did not participate [...] PASDEP, Ethiopia's development guiding strategic framework. [...] extraordinary nationwide consultation was held from June 2005 to August 2006 on PASDEP at almost all tiers of government including civil society and private sector'. There'd been, however, no room for direct participation of children (Alemu 2010:90). Obviously, the principle like 'the inclusion of children and youth in decision making' is a theoretical core point of current global HD policies, but not yet practically perceived as important among the decision-makers of a nation like Ethiopia:

'This principle conflicts with traditional values in cultures where children are expected to be seen but not heard and where obedience is considered children's highest virtue. Therefore, educating adults to understand the benefits of young people's engagement is a critical part of participatory processes' (Chawla 2002:17).

Especially this last notion will be further discussed in this study.

2.6. CREATIVITY IN ETHIOPIA

At first view, the most obvious forms of creativity can be found generally in domains like art, literature, music, handicraft or architecture. As one takes a closer look though, creativity unfolds itself in any kind of new thinking, science, research, trade and other endeavours. Further illustration of the diverse aspects of creativity, especially referring to its general and cultural perception as well as its outcome, can be found in Chapter 3.

'Ethiopian creativity' is always deeply rooted in the respective ethnic groups. In history, most kinds of architecture, art, handicraft, literature and music unfolded primarily around the domiciles of emperors or the locations of ecclesiastical authorities (Matthies 1997:72).

Looking at creativity in Ethiopia's culture today, we can still find most skill crafts and trades in carving, braiding and pottery and also in tailoring, embroidery, weaving and the diverse art of silversmiths. These seem to be the only ones that can be found in existing literature concerning a connection between Ethiopia's culture and a first interpretation of 'creativity' in context of this study. Most of these handicrafts go back to traditional or domestic motivation (Hildemann & Fitzenreiter 2013:439). Spiritual art, for example, dance and music or the production of religious artifacts is common throughout Ethiopia's society (Hildemann & Fitzenreiter 2013:440). The Ethiopian Orthodox church served as supportive source of culture and education (Matthies1997:73). Until the end of 19th century, most creational achievements in fine arts, architecture, music or handicraft were dedicated to sacral purposes (Matthies 1997:74f). Creative commons like arts, music and storytelling form a rich cultural heritage with focus on their traditions but do not focus on improving the present through innovation (Matthies1997:76). Therefore, to consult Ethiopian citizens about their own definition of 'creativity' and its potential innovative impact on society could make room for discussion on innovate ideas and how it would be possible to foster human development in Ethiopia.

2.6.1. The impact of culture on creativity

On account of this particular study, it is crucial to keep in mind the impact of any specific culture on creativity. Several contemporary researchers claim that creative actions reflect someone's cultural identity. Among numerous cross-cultural artists, Marshall examined the fact that cultural heritage can be preserved and reflected through creativity, and that 'knowledge of cultural symbols, language, and ideals may instinctively transform during art making processes into personal expressions of identity'. Creativity seems to be a crucial dynamic of someone's identity but it is also inseparable from someone's eth-

nicity and world-view. Creativity uses 'a personal cultural language' (Marshall 2007:7) and those cultural symbols as well as language and ideals transform into underlying principles within aesthetic statements. Therefore one could conclude that the act of 'creating and inventing spontaneous authentic expressions' (Marshall 2007:6) is always built on the foundation of someone's cultural background experiences.

For the sake of the limited scope of this research, the numerous shared cultural values of Ethiopia's various ethnicities will be embraced by referring to an overall 'Ethiopian culture'. Overall shared values like the importance of community life, social networks, hierarchical family structure, strong sense of tradition and national pride form some kind of 'Ethiopian picture' that we will refer to in the further process of this study. Of course, it should still be kept in mind that cultural or ethnic differences within Ethiopia can result respectively in different creativity dimensions.

In order to find 'a better understanding of the effective and concrete contribution of culture to creativity' (KEA 2009:21), a concept of 'culture-based creativity' was constructed: by a study prepared for the European Commission (Directorate-General for Education and Culture), 'The spontaneous, intuitive, singular and human nature of cultural creation enriches society' (KEA 2009:3). This means that any creative production is inseparably linked to the respective culture it originates from. The study encourages considering culture as essential knowledge to perform any creative action: Culture is seen as a resource to promote imagination. Culture contains traditional artistic activities, for example, performing arts, visual arts, cultural heritage and literature, as well as cultural industries, such as printed works, multimedia, press, cinema, audiovisual productions, craft, design and cultural tourism (KEA 2009:21). Culture can be seen, therefore, as one of the main origins of creativity.

A research that investigated cultural identity through art making on a cross-cultural basis claims that creative processes and imagination are strongly interconnected with cultural identity (Marshall 2007:1). According to Marshall, the use of creative processes allows people to open up, to enlarge the way they perceive the world, to clarify their multiple cultural perspectives and to

expand and elaborate upon their cultural identity (Marshall 2007:2). Therefore, imagination can be seen as a key connection between the creative person, within his/her relations, and his/her history of traditions, arts, values and beliefs (Marshall 2007:2). This notion can be underscored by several other authors: defining imagination, it is stated that it 'summons up visions of better state of things, an illumination of the deficiencies in existing situations, a connection to the education of feeling, and a part of intelligence' (Greene 2000:272). The mention of 'illuminating existing situations' underlines the fact that existing culture is a major influence on the process of imagination and creative action. Creativity can therefore help to elaborate cultural identities by visualizing cultural meaning (Marshall 2007:8).

Three main sources can be differentiated: territories, society and individual creative forces (KEA 2009:30). Referring to our particular study, it would mean that Ethiopia could in fact gain supplemental creative capacity from Africa's cultural diversity; moreover, Ethiopia as a multiethnic state could gain additional creative capacity from the multitude of its own ethnics. Hence, Ethiopian society would take part in providing an environment either conducive or unfavorable to creativity through regulation, openness, human capital and investments amongst others. The respective 'creative forces' in Ethiopia could be represented by creative individuals, professionals, companies and institutions as well as social networks. This would align with numerous researches during the last decades that conclude 'that the development of creative tendencies in children is a reciprocal process involving interactions between an individual, the environment, society, and biological potentiality' (Hondzel & Gulliksen 2015:7).

However, it is also stated that 'culture cannot always be associated with creativity' (KEA 2009:25) because culture focusses mostly on accepted conventions such as heritage and traditions. It is noteworthy that cultural values may also feed intolerance and extremism which hinder creativity' (KEA 2009). When taking a look at Ethiopia's very strong connection to its traditions and beliefs, this might in fact be a true statement for consideration in our case.

The importance of culture is seen as crucial since it defines the identity of a group or a civilization. Furthermore, 'the interaction between cultures and identities is an important element generating creativity' (KEA 2009:21). Hondzel & Gulliksen underline this notion by stating that

'Creative ideas and actions are generated in reference to the needs and the press of the surrounding environment in a way that is encouraged, valued, and supported by the community in which a creator lives. Starting in childhood, our cognitions, expectations, and neural patterns are shaped by the social contexts in which we are raised.' (Hondzel & Gulliksen 2015:7)

This underlines the importance of involving Ethiopian citizens from different ethnic backgrounds within Ethiopia, and allowing them to reflect on their cultural perception of their creative identity. Their different perceptions may generate new ideas concerning the main focus of this study.

Culture-based creativity not only represents the individual imagination but also expresses territorial, social, spiritual, and philosophical values which make the generated outcome culturally, economically and socially meaningful (KEA 2009:33). In order to develop culture-based creativity, according to the authors, it requires personal abilities (for example, imagination), technical skills and an encouraging social environment that enhances creativity and citizens' cultural participation (KEA 2009:31-32). Yet, culture-based creativity is not automatically 'useful' in the economic sense of 'utility' or 'efficiency'. In fact the outcomes rarely result in patenting, which is part of the reason culture-based creativity is hard to measure. More likely, culture-based creativity may be, for example, spontaneous and express values and human spirit, new tradition, skill and talent (KEA 2009:34). Moreover, cultural identity can be proclaimed as well as reinforced by releasing 'what is inside by giving it a physical form and then putting it out into the world' (Marshall 2007:7). Those 'spontaneous' acts of creativity are indeed rather intangible and hard to measure. Therefore it is advisable to use a qualitative research approach in order to get valid information from Ethiopian citizens about creativity outcome within their society.

The study encourages the reader to comprehend creativity as 'a process continuously shaped and stimulated (or constrained) by human, social, cultural and institutional factors' (KEA 2009:9). Several different scientific approaches attempt to define creativity and influence our perception of creativity, like Biol-

ogy/Genetics, Cognitive Psychology, Management Processes, Psycho-Analysis, Context and Personality (KEA 2009:24). Concerning this particular study, the focus will be drawn mostly to the elements of 'Personality' of the individual Ethiopian participant and their Ethiopian 'Context'. Regarding 'Personality', the participants' individual intelligence, motivation, divergent thinking and cultural capital play an important role. The element of 'Context' focuses on the given policies, education and knowledge, cultural/social/working environment and geography/location of the participant (KEA 2009:24). The importance of context is underlined by Hondzel & Gulliksen when stating that all kinds of social environments and social relationships (for example. home, schools, cultural community groups, religious institutions) provide people 'with a context and a place from which we can cognitively construct and learn to understand the world in which we live' (Hondzel & Gulliksen 2015:7).

Overall, the importance of social environment to creativity is made very clear. The authors state that creativity arises from a mixture of individual ability and the social context of the environment. Therefore 'it is important to stress the importance of contexts, place and social conventions' (KEA 2009:23). This is strongly endorsed by Holm-Hadulla, who, in addition, points out that modern concepts of creativity are always influenced by mythical and religious 'acts of creation' of past cultures (Holm-Hadulla 2005:16). This once again emphasizes the importance of considering the particular Ethiopian environment while doing research, for it not only significantly influences the individual perception of the participants, but also shapes the impact of any future effort to strengthen creativity within the society. Overall, the significance of socio-cultural context is emphasized. It is crucial to understand creativity on cultural, individual and social level.

However, since it seems that creativity is not generally perceived as majorly influenced by, connected to and 'centered in' the respective cultures of individuals and societies, Marshall practically suggests that people (especially students in educational institutes) need to be given a chance to reflect critically on their creativity with regards to their paradigm models, assumptions, biases, and perspectives. (Marshall 2007:10). Creativity is seen as a cultural concept that is always influenced by the respective culture of both the re-

searcher and participant, as it may reflect the view of western scientists (for example product-oriented, originality-based, aimed at solving problems, emphasizing individualism, work ethic with belief in progress) or eastern philosophies (with emotional/personal elements or revelation of the true nature of the self/ an object/ an event) (KEA 2009:22). Therefore, it should be considered at all time that Ethiopian participants will always reflect on creativity on the grounds of their particular cultural, individual and social level which may differ, sometimes extremely, from the researchers' (in this case western) view. 'Creativity is a human capacity that comes into play in a variety of contexts, notably the production of culture' (KEA 2009:22). This once again reflects the subjectivity of the whole topic; the importance of consciously perceiving creativity based on the notion of individual and cultural bias.

2.6.2. 'The Global Creativity Index' (GCI)

It is important to place the current understanding of creativity in a global perspective, in order to avoid a narrow focus on Ethiopia alone. In addition, it gives a broad picture on how Ethiopia ranks in relation to other countries. A broad-based study for advanced economic growth and sustainable prosperity measures, rates and ranks 139 nations worldwide by assessing their creative performance and long-run economic potential. This is done based on talent, technology, and tolerance concerning the nation's respective economic development (Florida, Mellander & King 2015:6). The data in this report covers 139 nations for the period of 2010 to 2014 (Florida et al. 2015:36). According to the authors,

'Global creativity, as measured by the GCI (Global Creativity Index), is closely connected to the economic development, competitiveness, and prosperity of nations. Countries that score high on the GCI have higher levels of productivity (measured as economic output per person), competitiveness, entrepreneurship, and overall human development. Creativity is also closely connected to urbanization, with more urbanized nations scoring higher on the GCI' (Florida et al. 2015:7).

However, the Global Creativity Index combines three major aspects that influence creativity, such as talent, technology and tolerance, by putting them into a single index (Florida et al. 2015:21). Of course, this study must be critically discussed. Creativity is perceived solely from the above-mentioned 'Western

view' that puts focus on product-orientation, originality, solving problems, emphasizing individualism and most of all a strong and effective work ethic with belief in economic progress (KEA 2009:22). The notion, that creativity, once perceived culturally, cannot be simply 'measured' by applying the same indicators in every context, gives room for doubt concerning the relevance and validity of this Index study. However, the study can add another viewpoint on how to perceive creativity to our research.

In this Global Index Study, 'talent' is measured by the share of workforce in the 'creative class' and the share of adults with higher 'educational attainment' (Florida et al. 2015:14; 2015:117) Thereby, 'a creative class includes workers in science and technology and engineering; arts, culture, entertainment, and the media; business and management; and education, healthcare, and law' (Florida et al. 2015:14). Concerning global educational attainment, the authors claim educational skills as key factor for economic growth and development (Florida et al. 2015:15).

Global technology is measured by the average quantity of research and development (R&D) effort, the part of GDP devoted to R&D and the average amount of innovation based on the number of applied patents per capita (Florida et al. 2015:12). Hereby, the number of patent applications is tracked per million people. The distinction is significant from less than one to more than 3,500 patents per million people. (Florida et al. 2015:13).

Concerning global tolerance, findings show that openness to diversity seems to foster economic development while homogeneity rather holds back economic growth: 'Places that are open to new ideas [...] broaden their technology and talent capabilities, giving them an economic edge over less tolerant places' (Florida et al. 2015:17). Tolerance helps to establish a fertile context for technological innovation and talent attraction: 'Places that are open to different kinds of people gain an edge in both attracting talent from across the spectrum and mobilizing new ideas' (Florida et al. 2015:9). In this particular study of the GCI, the aspect of global tolerance combines openness to ethnic and racial minorities and openness to gay and lesbian people into a single 'index of acceptance' (Florida et al. 2015:20). Here, tolerance is measured by

the share of people who state their environment ‘is a good place for ethnic and racial minorities’ and the share who claims it is ‘a good place for gay and lesbian people’ (Florida et al. 2015:18). Yet, even if the above-mentioned statement may be true, it is crucial to reflect critically on the method of measurement. It is obvious that such kind of method to measure the overall phenomenon of ‘tolerance’ falls short of a comprehensive approach and can merely serve as a partial notion of any given tolerance level.

Summarizing the study’s findings, Florida et al reveal that Ethiopia scores rank 98 out of the 139 nations on the overall global creativity Index (GCI) ranking.

THE NATION ETHIOPIA				
THE GLOBAL TECHNOLOGY INDEX				
R&D Investment		Patents per Capita		Technology Index
60		n.e.		103
THE GLOBAL TALENT INDEX				
Creative Class		Educational Attainment		Talent Index
79		n.e.		95
THE GLOBAL TOLERANCE INDEX				
Racial & Ethnic Minorities		Gays and Lesbians		Tolerance Index
59		n.e.		42
THE GLOBAL CREATIVITY INDEX				
Rank	Technology	Talent	Tolerance	Global Creativity Index
98	103	95	42	0.295

TABLE 2.1: ETHIOPIA’S RANKING ON THE GCI (Source: Florida et al. 2015:43-56)

In comparison, Australia is on Rank 1 with a Global Creativity Index of 0,970 followed by the USA with 0,950.

The study follows the notion that ‘more creative nations’ can be generally associated with higher levels of human development, and draws a clear connection between creativity and a variety of measures of economic and social progress. According to the GCI study, through comparison of the GCI to a broad measure of human development (United Nations’ Human Development Index) (Florida et al. 2015:24), the following is concluded: as drawn from the study, the subsequent exhibit reveals a clear and significant link between the GCI and human development. The level of human development is seen as a

significant element in measuring a nation's social and economic improvement. As further introduced in Chapter 3, Human Development is measured by including living standards, level of education, health outcomes, and life expectancy: the following graph arrays nations on the GCI and human development. Poor nations like Burundi, Liberia, Haiti and Uganda are found at the bottom left (Florida et al. 2015:29), among the lowest, we find Ethiopia.

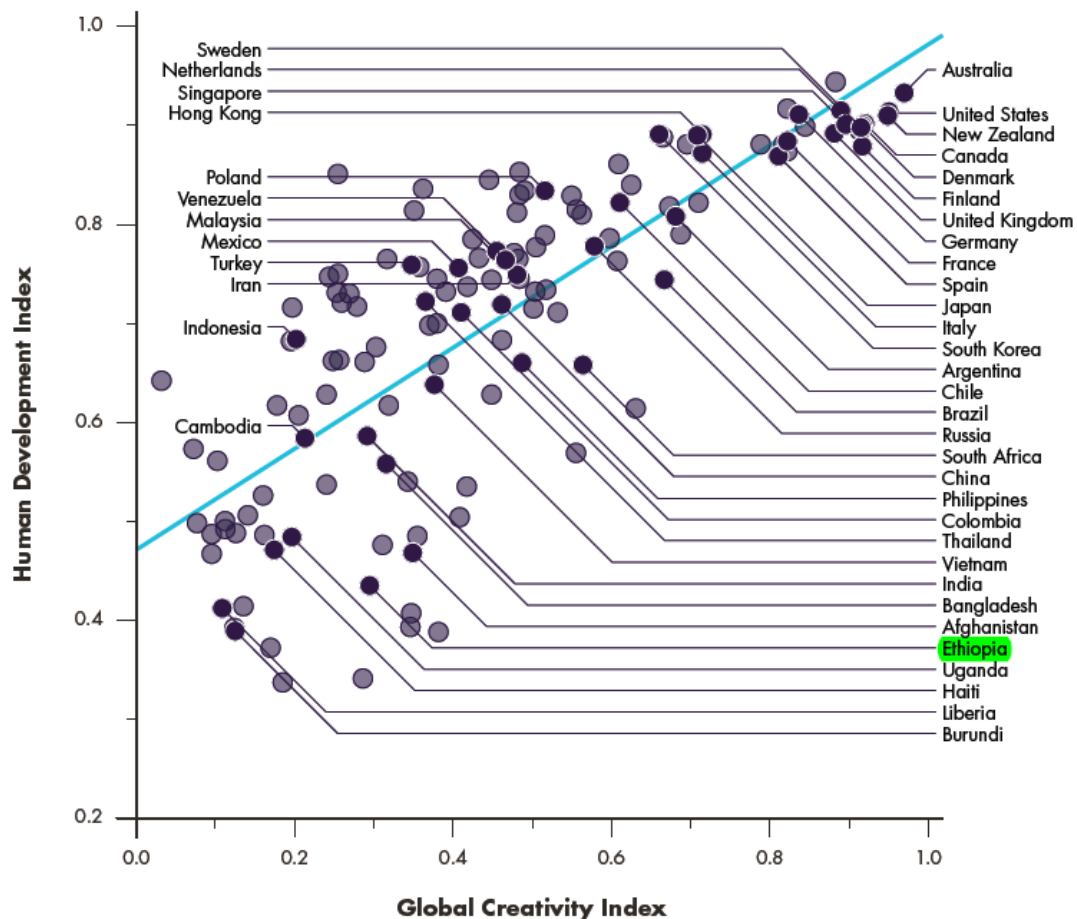


FIGURE 2.1: THE GCI AND HUMAN DEVELOPMENT CORRELATIONS
(Source: Florida et al. 2015:30)

In conclusion, creativity is increasingly seen as a significant foundation of innovation and economic evolution for worldwide nations (Florida et al. 2015:34). Countries scoring high on the GCI seem to have advanced levels of economic output, entrepreneurship, economic effectiveness, and overall human development. Also, it seems that both creativity and human development complement each other, which may give creativity a new role within the development context. It is stated that 'creativity is also closely associated with

urbanization, with more urbanized nations scoring higher on the GCI' (Florida et al. 2015:35). Therefore, a future effort to strengthen creativity might be more effective or first accepted in urban areas like Addis Abeba, due to more exposure to rapid growth and 'melting pot' of different cultures. In addition, the growing impact of (social) media seems to increase openness for change and new things in return.

In line with this, several Ethiopian citizens, pastors and social workers discussed in 2015 that Ethiopia is not using its (creative) potential but rather remains 'sitting on its brain' (CDTRC 2015). With this statement, they refer to Ethiopia as a nation but also to their perception of the average Ethiopian individual. This underlines the above-mentioned argument of Ethiopia being behind in the global competition on creativity. In addition, since these statements remained merely oral up to now, the significance of empirical, tangible research on this topic is once more underscored.

However, the 'global creativity index' approach must be seen very critically. It acts on a very westernized assumption of the phenomenon of 'creativity', merely focusing on indicators like economic growth or innovation per capita. In fact, the whole index only makes sense in a one-sided way: a nation like Ethiopia may define 'creativity' according to the above-mentioned approach of 'culture-based creativity' in a completely different way (for example, not automatically 'useful' in the economic sense of 'utility' or 'efficiency'). As it is made clear above, Ethiopian culture seems to have a rather socially emotional, traditional and not at all 'efficient' approach to comprehending creativity. In addition, the methods used to survey complex phenomena such as 'tolerance' and 'creative class' seem highly questionable. However, seeing the phenomena of creativity as vital factors influencing human development, gives the notion to broaden the view of holistic human development altogether.

2.7. CONCLUSION

A brief overview of Ethiopia's development in history leads us to understand its current economic and societal circumstances. This is helpful to fully understand the context of this study. Unfortunately concerning poverty in Ethiopia,

the nation seems to struggle uplifting itself, in a holistic way, from the many dimensions of poverty. Several HD achievements as well as future prospects are presented. However, the notion increases that Ethiopia as a nation tends to view HD not as 'multi-dimensional' as the UN definition would demand. From a practical perspective, especially the social, emotional and participative aspects of the development of children and their livelihood can be criticized as well as the challenging situation of NGOs in the country.

To that effect, the role of the child, and the impact of family formation, as supporter and nurturer get increasing attention in contemporary discussions. It seems to be a pressing issue to emphasize especially Human Development approaches concerning child development in its broadest sense, starting from the grass root level of families. Focusing in human development on sociological causes of child labor and child neglect as well as on the causes of family disorganization might provide some answers to poverty reduction in the long run. In addition, the notion increases that a culture that identifies with marginalization and deprivation as status quo may not be a conducive precondition for fostering creativity.

The importance of the impact of any given culture on societies' or individuals' creativity has been made clear above. It is pointed out that creativity needs to be comprehended as a process that is continuously (positively or negatively) shaped by human, social, cultural and institutional factors. Therefore, Ethiopian culture can be seen, in fact, as a resource or hindrance for the promotion of creativity.

To that effect, it becomes a great challenge to find a comprehensive system that compares the nations' 'creativity' altogether, since every single one has a different interpretation.

The GCI sees the phenomenon of creativity as a vital factor influencing human development and helps to extend the view of an ever changing, holistic human development. Still, the evaluation methods seem very westernized and one-sided, especially falling short of the way African cultures might approach and comprehend creativity after all.

CHAPTER 3: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

3.1. INTRODUCTION

Since a research study does not exist in isolation but must interlock with the existing body of scientific knowledge, it is crucial to review the existing literature and published research in the same fields as the proposed study. In this case, it is wise to first provide a general theoretic framework about the theories of multidimensional poverty and their causes, human development and creativity, before addressing field research on these topics.

The following section gives a comprehensive description of the relevant key concepts of this study, including theoretical discussion and explanation on the literature of the subject.

3.2. MULTIDIMENSIONALITY OF POVERTY

We understand development, especially human development, as an important factor for poverty reduction. Though, understanding the whole picture of poverty is crucial if one wants to holistically reduce it. In order to approach the research question, it is central to take a comprehensive look at the current understanding of poverty and its causes and many dimensions.

The traditional monetary measure of poverty ignored, for a long time, the fact that poverty should be seen as multidimensional. Poverty was perceived in technocratic terms of lack of nutrition, income or material resources. In that sense, income poverty refers to a person as being poor when the income is lower than the poverty line. The World Bank uses an income poverty line of \$1.25 per day/person worldwide (World Bank 2015:1). Recent figures show that in 2011, 1,011 million people worldwide lived under the income poverty line (World Bank 2015:2). Human poverty or human development, however, is not only to be measured in terms of material welfare. Various scholars emphasize the multiple dimensions of poverty in order to face it holistically. Pov-

erty must be viewed as multidimensional, since its dimensions cover distinct aspects of human capabilities like economic (income, livelihood, decent work), human (health, education), political (empowerment, rights, voice), socio-cultural (status, dignity) and protective (insecurity, risk, vulnerability) (OECD 2001:9).

3.2.1. Disempowerment

The (dis)empowerment model of John Friedman describes poverty as a lack of access to social power. He sees any household as being implanted within several domains that each exerts power on it:

‘Three dimensions of disempowerment are relevant: social, referring to poor people’s relative lack of access to the resources essential for the self-production of their livelihood; political, referring to poor people’s lack of a clear political agenda and voice; and psychological, referring to poor people’s internalized sense of worthlessness and passive submission to authority’ (Friedmann 1996:164).

His initial notion is that poor households lack the social power to enhance the situation of their participants’ lives. Since not only the role of government or the political system, but also civil society and the economy (all integrated into the global economy) are now interconnecting, poverty is assumed as a state of ‘disempowerment’ (Friedmann 1992:66). Especially the psychological dimension that has the power to ‘block’ whole communities to break free from their status quo but instead leave them in a state of ‘marred’ cultural identity that will become important to the ongoing process of this study.

Therefore, the UNDP established the Multidimensional Poverty Index (MPI) that adds various overlapping deprivation dimensions to the common monetary measures. The multiple deprivations at household and individual levels contain factors of health (nutrition, child mortality), factors of education (children enrolled, years of schooling) as well as factors of standard of living (cooking fuel, water, toilet, electricity, floor and assets). Those factors contribute to a measure of headcount ratio and the intensity of poverty (UNDP 2015:1). These are the same three major aspects generated for the Human Development Index (HDI), which serves as summary measure of average

achievement in development concerning those dimensions (UNDP 2016:1). Being of use since the 1990s, the HDI understands a long and healthy life, being knowledgeable and having a decent standard of living as key dimensions of human development. However, since the HDI 'simplifies and captures only part of what human development entails' (UNDP 2016:1), the MPI serves as corresponding item to reflect on poverty in more detail.

The MPI therefore reveals the occurrence of multidimensional deprivation and its intensity. It is useful to gain a deeper and overall comprehensive insight into the various dimensions of poverty, since it '[...] permits comparisons both across countries, regions and the world and within countries by ethnic group, urban or rural location, as well as other key household and community characteristics' (UNDP 2015:1).

When it comes to understanding and approaching the whole picture of poverty in a holistic way, even the Millennium Development Goals' (MDGs') impact has been criticised: the main aspect which is widely challenged is that '[...] the MDGs frequently fail to understand that the end of poverty will not result from more wealth or aid, but from more equity and justice.' (Save the children 2012:2). Jan Vandemoortele argues in the same direction by saying that the MDGs show a limited view of development and are not focused enough on the social sectors of poverty. Their emphasis on 'peace and security, human rights, democracy and good governance, and the protection of the most vulnerable' falls short (Vandemoortele 2011:1).

The 2015 released 'Sustainable Development Goals' (SDGs) attempt to fill the gaps by including goals such as SDG 10 'reduced inequalities' or SDG 16 'peace, justice and strong institutions' (UNDP 2016:1). Also, their understanding of poverty in general as further described in SDG 1 shows a shift in the understanding of poverty during the past 15 years since the last Development Goals had been set. Now, poverty is more comprehensively described by keywords such as reducing 'poverty in all its dimensions according to national definitions', implementing 'nationally appropriate social protection systems and measures for all', ensuring 'equal rights to economic resources, as well

as access to basic services, ownership and control over [several] forms of property', building the 'resilience of the poor and vulnerable', reducing 'their exposure and vulnerability to [...] economic, social and environmental shocks and disasters', creating 'sound policy frameworks at the national, regional and international levels, based on pro-poor and gender-sensitive development strategies' (UN 2016:1).

3.2.2. The importance of the poor's perception

Vandemoortele, however, underlines the importance of letting the poor participate in the development-processes by saying that in large part 'the extra investment in basic services and anti-poverty programmes will have to come from domestic resources, not from external sources' (Vandemoortele 2011:16). Actually, several authors dealing with the topic of poverty also point out the importance of domestic and local resources, especially local human capital. However, the aim of using local resources and human capital should start by letting the poor describe their perception of themselves, of their situation and the possible ways they envisage out of their deprivation. In line with this, Robert Chambers points out why local cultural perceptions and social representations matter:

'Plurality of perceptions of poverty are those both of professionals and of people living in poverty. In this paradigm, it is the experience, conditions and realities of poor people, and their analysis and expression of these, that come first' (Chambers 2007:158).

In addition we find Nichter saying that 'local ideas are embedded in larger systems of knowledge and practise, and they have social valence' (Nichter 2008:11). The local people are the experts of their culture and environment. What may appear to be a complete misconception may in fact be the key to a deeper understanding of important social constructions (Nichter 2008:11). However, letting the local people describe their perception of the situation and possible ways out of the deprivations like Nichter emphasizes, may lead to one disadvantage: unfortunately, according to Hahn, the poor's statements about themselves and their lives often give clear evidence about their low self-esteem and self-respect. The experience of humiliation, lack of recognition

and absence of self-respect lead to some kind of 'marred' cultural identity. Therefore, when speaking of 'poverty' one should keep in mind that a culture has possibly been 'brought to silence' by social exclusion or continuous denial of cultural development. In addition, industrialized nations profoundly misunderstood the poor's 'missing enthusiasm' to follow Western ideals concerning modern economy and success. Misleadingly, it was interpreted as 'apathy' or 'phlegm' of particular cultures and social groups (Hahn 2010:119). Like many others, Hahn criticizes the common image of a society that measures success exclusively in economic income or individual social ascent, while poverty has so many more dimensions than this. Obviously, poverty can also be seen as a failed fight for recognition, resulting in a 'marred identity', '[...] the perceived inability to act because individuals have come to believe that they have neither the right nor the social space to do so' (Myers 2011:127).

This aspect of 'marred cultural identity' is also supported by Sen when stated: 'Deprived groups may be habituated to inequality, may be unaware of possibilities of social change, may be resigned to fate, and may be willing to accept the legitimacy of the established order' (Sen 1990:127). This can be underlined by Rahnema, who states that the subject's own perception of his condition is a major dimension of poverty: 'It is, in fact, part and parcel of the subject's wider perception of the world and his place in it. [...] Their perception of the deprivations from which they suffer is also often aggravated by the feeling that they lack the necessary ability to overcome their condition' (Rahnema 2010:176).

3.2.3. Anti-poverty strategies

Obviously, simply to be 'aware' of the multi-dimensions of poverty is not enough. Because of the multidimensionality of poverty, anti-poverty strategies have to include various aspects. The question is how to face the different aspects of poverty in order to reduce it properly. According to Bradshaw, interventions that reduce a cause of poverty should reduce poverty as a consequence (Bradshaw 2007:9), which is why it is important to have a deeper look at the actual causes of poverty. These anti-poverty strategies are mainly

shaped by five competing strategies. Each reflects a different theory of what causes poverty and how to address it:

The first 'individual view' theory believes that bad choice and incompetence are responsible for personal poverty. Potential Community Development responses are to provide assistance (Bradshaw 2007:10). The second theory supports the more liberal view that poverty is caused by cultural belief systems, where a subculture inherits unproductive values (Bradshaw 2007:10). Poverty caused by economic, political and social distortions or discrimination is the third, rather 'progressive social' theory (Bradshaw 2007:11). The fourth theory covers the assumption that geographical disparities are the cause of poverty. Anti-Poverty programs from a geography of poverty perspective seek '[...] to help communities identify their local assets and address their condition' (Bradshaw 2007:19). The fifth and final category is called cumulative and cyclical interdependencies theory that connects all the other theories rather than building a new one. The latter lines up with Robert Chambers' 'five clusters of disadvantage' which show the extent of being 'trapped' in poverty: deficiency, physical weakness, vulnerability, isolation and powerlessness (Chambers 1983:110). Examining poor households and their immediate environments we can see that these clusters of disadvantage interlock '[...] like a web to trap people in their deprivation (Chambers 1983:113). Through this fifth category, we have the combined individual, cultural, structural and geographical aspects at our disposal. Bradshaw's conclusion is that community development practices which address the complex and overlapping sources of poverty reduce poverty more effectively than programs that address a single theory. All community development approaches to reduce poverty should be as comprehensive and participative as possible (Bradshaw 2007:22).

All these theories try to express, singularly or multi-dimensionally, dimensions, of the causes of poverty. Out of these theories, the following notion in relation to this particular research emerges: The fostering of imagination and innovative thought might help the poor individual to find an own creative way to break free from the trap of poverty to leave a repressive lifestyle. A whole community may suppress its own ability to find new, imaginative ways to free

itself from serious scarcities, which might imply discovering creativity as capability. The problems of poverty that are in the social system and in the mindset of the poor require creative thought and innovative action in order to bring about an upgrade in all human systems concerned. This involves the necessity of creativity in visioning, planning, and rural networking as well as promoting private and community investment.

3.3. HUMAN DEVELOPMENT

To approach the research question comprehensively, it is important to start at the current understanding of human development. Continuing, we will have a closer look at the Capability Approach and the Asset-Based Approach as practical applications. The concepts of empowerment and participation are emphasized, since these concepts are generally recommended to foster human development. Consequently, all these ideas should support human development in order to reduce poverty within a given society.

3.3.1. Human Development influenced by Amartya Sen

According to Amartya Sen, who has fundamentally influenced the idea of human development, it can be defined as 'the process of expanding the real freedoms that people enjoy' (Sen 1999:3). In support of this statement, it can be argued that life can only be lived well when people are free, when people can make real choices which have transformative effect in the quality of human life. Maboloc argues in similar vein when stating that

'The sense of hopelessness of the poor permeates almost all aspects of their lives since they are deprived of the real power of their substantive freedoms to transform their lives. Human development should address the problem of expanding the person's capacity to make valuable choices in life in order to improve the quality of that life' (Maboloc 2008:14).

To overcome the condition of deprivation and improve the quality of life, Sen enumerates several forms of substantive instrumental freedoms:

'Freedoms are not only the primary ends of development, they are also among its principal means. We have to understand the remarkable empirical connection that links freedoms of different kinds with one another.

- 1) Political freedoms (in the form of free speech and elections) help to promote economic security.
- 2) Social opportunities (in the form of education and health facilities) facilitate economic participation.
- 3) Economic facilities (in the form of opportunities for participation in trade and production) can help to generate personal abundance as well as public resources for social facilities.

Freedoms of different kinds can strengthen one another. [...] With adequate social opportunities, individuals can effectively shape their own destiny and help each other. They need not to be seen primarily as passive recipients of the benefits of cunning development programs.' (Sen 1999:11)

Human development is an approach that is focused on people and their opportunities and choices (UNDP 2015:1). Consequently, it is essential to differentiate between material wealth and the richness of human life. Therefore, the assumption that economic growth will automatically lead to greater well-being is obviously out of date. Instead of seeing income growth as the ultimate goal of development, it is rather seen as one of many means to it. Human development focuses on 'improving the lives people lead' in relation to their freedom and developing people's abilities and the chance to use them (UNDP 2015:1).

According to UNDP, the three foundations for human development are 'to live a long, healthy and creative life, to be knowledgeable, and to have access to resources needed for a decent standard of living.' (UNDP 2015:1). Human development puts focus on providing people with opportunities to make use of their freedom and choices. It should always create an environment for people (individual or collective) to cultivate their full potential and to have a realistic chance of '[...] leading productive and creative lives that they value'. Once their basic needs are met, more chances for improvement in other parts of life would open up as a consequence (UNDP 2015:1).

Still, one should not underestimate the impact of the environment on its people. Therefore, it is crucial to focus on the well-being of the whole society, not only the individual. 'Community Development' seeks to promote human development by empowering communities and strengthening their capacity for self-sustaining development (Monaheng 2000:125).

3.3.2. Capability Approach and Asset-Based Approach

The 'Capability Approach' according to Martha Nussbaum focusses on the whole community just as much as on the individual. It is based on the idea

'[...] that by participating in development, individuals, communities and societies gain in self-confidence, knowledge and power and are thus better able to influence their own lives and futures. In short, they optimise their functioning and capabilities – to the benefit of human development as a whole. This approach sees development as a process of expanding people's human capabilities. This, then, is an approach that places human development – and not for instance economic development – at the centre. Human beings and their development becomes an end in itself and not a means to other ends' (De Beer & Swanepoel 2013:19).

Nussbaum names ten central capabilities in order to fit a life which is 'worthy of human dignity', while considering the various areas of human life (Nussbaum 2011:32) such as life, physical health, physical integrity, senses, imagination and thought, emotions, practical reason, affiliation, concern for other species, play, and control over one's environment such as political and material (Nussbaum 2011:33e). Since 'senses, imagination and thought' are together named as a central capability to lead a life of human dignity, we will perceive 'creativity' as such a capability as well. The following literature review on creativity underlines this perception.

OECD points out the importance of addressing the needs and capabilities of the respective poor people (OECD 2001:10), since those needs and capabilities vary due to the respective cultural, geographical or political context. Also, their individual capabilities might help them to overcome poverty by themselves or at least lead to sustained improvements. OECD also encourages empowering the poor, because 'powerlessness, injustice and exclusion perpetuate poverty – and make it worse.' (OECD 2001:9). However, the notion intensifies, that any capability also contains the need for creative and innovative ideas on how to utilize them properly.

In line with the 'Capability Approach', the 'Asset-Based Approach' (Foot & Hopkins 2010:7) serves as a practical application. In order to discover a society's capabilities, its assets must be identified.

However, it has been mentioned before, that external observers are rarely able to fully comprehend the local communities' strengths or views. After all, one should not forget that the causes of poverty vary extensively from one community to another, since history, geography and governance influence development differently. That is why identifying, understanding and making use of a culture's assets (both individually and collectively), should be both the responsibility but also the privilege of the people itself. For this process, a great deal of creativity, innovation or imagination is needed. Therefore, the community in general is in need of creative thought.

An 'asset' can be identified as any of the following: the practical skills, achievement potential and knowledge of local people, their passion and interests which give them energy for change, the 'social capital' (networks and connections), the efficiency of local communities and any other resources that are available to support a community. Therefore, the 'Asset-Based Approach' devised by John McKnight, values the capacity, skills, knowledge, connections and potential in a community (Foot & Hopkins 2010:7). An asset-approach starts by asking questions and reflecting on what is already present. Also, it presumes that 'communities are built on the gifts, skills and capacities of people who also have deficits and needs' and that 'Communities are built with the gifts of its members' (McKnight 2013:3). According to McKnight, once the community recognizes the individual gifts of its members, new community possibilities emerge, and these 'gifts create possibilities' (McKnight 2013:5). He calls this power of gifts a 'creative responsibility for families and our lives', that can lead the way to 'invent our way', to create 'all kinds of new connections and relationships'. Also, this asset-approach makes people understand the limits of money: 'Our community inventions usually cost little to nothing, and yet they become a treasure. We see that you can't buy more safety, health, wisdom or wealth. But together we can create them' (McKnight 2013:6). Assets are not easy to measure, since they contain factors like well-being, resilience, social capital and happiness (Foot & Hopkins 2010:16). However, the importance of these factors should not be underestimated within the process of sustainable human development. Asset-approaches obviously presume a certain level of creativity and imagination in order to locate and

interpret assets. Also, these assets seem to already contain innovation and imaginative thought. Maboloc describes 'its people' as any country's greatest asset. Especially social opportunities in education and health will be the most effective investment, since it will enable people 'to optimize their capabilities and real options in life', and therefore become actual contributors of the well-being of the whole society (Maboloc 2008:18). In the Ethiopian context, this feature can inspire Ethiopians to reflect accordingly on what makes them strong and steadfast, which kind of creative ways already enable them to cope in times of stress or with what the community does to improve their livelihood. For example, the interviews and discussions of this study may make them reflect on where they already see creativity happening in the Ethiopian context. This way, Ethiopians are in the position of identifying their own assets themselves and create ownership of new ideas and agendas. Also, they give any external observer the opportunity to gain deeper understanding of their culture.

Kretzmann & McKnight underline Nichter's notion of letting the local people describe their own situation using the Asset-Based Approach: he points out that effective community development efforts are always based on an understanding of the community's own power and own perception of its assets, capacities and abilities,

'[...] for it is clear that even the poorest neighbourhood is a place where individuals and organizations represent resources upon which to rebuild. The key is [...] to locate all of the available local assets [and] to begin connecting them with one another in ways that multiply their power and effectiveness' (Kretzmann & McKnight 1993:4).

Consequently, it is crucial to include local people in any process of research that seeks a deeper understanding of the respective culture and let them truly 'participate' in identifying their situation as well as their assets. In the case of this study, Ethiopians may be poor but have an own understanding of 'quality life' in spite of poverty. According to Hahn, the difference between the generally acknowledged norms of a 'prosperous life' and the poor's view of a 'better life' should not be underestimated (Hahn 2010:116).

To sum up, the following practical key elements should be considered for empowering the poor: according to OECD, strengthening popular participation, promoting accountable governance and transparency as well as promoting human rights, free press and reinforcing the rule of law should be core factors to empower the poor on national level. On local level, the DAC guidelines also encourage increase in the scope for civil society interaction as well as giving the poor more voice and control over the type, quality and delivery of services they receive (OECD 2001:10). Especially these last-mentioned key elements are of further importance for the study.

3.4. CREATIVITY

This section gives insight into why creativity can serve as means to fostering human development. First, we will look at the current understanding of general creativity, and then proceed to the way different cultures might perceive creativity. Finally, the features of creativity that can serve as resource for various domains, like politics, economy, science, art and education, will be discussed.

3.4.1. General perception of creativity

According to Holm-Hadulla, the term 'creativity' derives from the Latin expression 'creare', which means 'producing, to bring something into being, to form something'. It is also related to 'crescere', which means 'to become, to thrive, to nurture'. Therefore, two of the most significant aspects of creativity may be 'the intentional producing of something new and the nurture of unknown potential' (Holm-Hadulla 2005:22).

Creativity can furthermore be defined as 'the ability to transcend traditional ideas, rules, patterns, relationships, or the like, and to create meaningful new ideas, forms, methods, interpretations, etc.' (dictionary.com 2015:1). Expressions like originality or imagination serve as valid synonyms. Imagination is a facility to 'create and rehearse possible situations, to combine knowledge in unusual ways, or to invent thought experiments' (Blackburn 2016:237), while under psychological focus, 'Imagination is the power of reproducing images

stored in the memory under the suggestion of associated (reproductive imagination) or of recombining former experiences in the creation of new images directed at a specific goal or aiding in the solution of problems (creative imagination)' (dictionary.com 2015:1). It may be added 'without the presence of touch, taste, sight, or other senses' (Marshall 2007:2). As Linda Naiman, an expert in creativity, innovation and leadership development puts it,

'Creativity is the act of turning new and imaginative ideas into reality. Creativity is characterized by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions. Creativity involves two processes: thinking, then producing. If you have ideas, but don't act on them, you are imaginative but not creative' (Naiman 2014:1)

Okoye & Eze describe creativity as the ability to generate novel response to problems and challenges as well as the ability to generate and implement new ideas, alternatives or possibilities (Okoye & Eze 2010:127). Thus, Okoye & Eze claim that despite the belief that only special or talented people could be creative or skillful, in fact anyone could be creative if: he/she has opportunities, is encouraged, receives training and/or is motivated (Okoye & Eze 2010:122). When fostering creativity during childhood, as well as in education or business, the development of motivation and personality is just as crucial as the development of specific talents. The areas of politics, economy, art or science are all respectively related to and influenced by talent, motivation, personality and outer circumstances (Holm-Hadulla 2005:16).

Thereby, motivation is a factor essentially determining creativity. It consists of curiosity, personal interest and ambition. Yet, creativity is also conditioned by personality traits like originality, commitment, fantasy, self-confidence and the way to deal with frustration (Holm-Hadulla 2005:15-16). Child development research reveals a connection between external circumstances during childhood and such creativity-enhancing factors (Holm-Hadulla 2005:38).

3.4.2. Cultural perceptions of creativity

Furthermore, mythical and religious 'acts of creation' of past cultures influence modern concepts of creativity (Holm-Hadulla 2005:16). In addition, particular

cultural perceptions of creativity differ immensely: For example, in ancient Egypt, nurturing and preserving what was already there was seen as creative action. In China, creativity emerges in collective behavior. In Hinduism creativity is seen within a natural cycle that may lead to self-sacrifice. In ancient Greece, violence served as concept of creation (Holm-Hadulla 2005:25-26). Also, not to forget the Jewish/Christian understanding of mankind being created in the image and likeness of God so that creativity is an aspect of 'imago dei', the image of God (Pearcey 2004:47). Human activity reflects the divine creativity of God as the ultimate creator.

It is crucial, therefore, to clarify a culture's perception of creative activity instead of jumping ahead and acting, on assumption, based on one's own culturally biased perception of creativity. Concerning the Ethiopian context, it should also be kept in mind that Ethiopia consists of many different cultures and ethnic groups within one country and that area to area the perception of creativity, its traits and importance may differ immensely¹¹.

3.4.3. Creativity as resource

A general notion seems to be the perception of creativity as an element of luxury, leisure and fulfillment for exclusively 'skilled' people. Contrary to this view, creativity can have great meaning for economic, social, cultural or even political affairs.

Hadulla presents the domains of politics, economy, science, art and education as main areas for creativity to be meaningful within society. He states, moreover, that promotion of creativity should not be considered a pedagogical concern alone and therefore should not be separated from social and economic affairs (Holm-Hadulla 2005:121). In addition, according to Holm-Hadulla, experts in biology do not see 'creativity' as a characteristic of only few individuals but rather as a basic attribute of humanity in general. Life is seen as a continuous, creative process of adjustment to different environments. Human

¹¹ See Chapter 2.6.1.: The impact of culture on creativity

life, therefore, needs a certain amount of creativity to be viable. Most cultural sciences experts and social scientists actually seem to perceive creativity as a basic task of human development and a 'creative organization of life. Instead of being a pursuit for idlers, creativity is rather a requirement for any social community in order to survive or develop'. Also, child development experts see creativity as foundation of any child's behavior and play. Later on, this attitude will reflect in the adult's productive and creative work habits (Holm-Hadulla 2005:9). As a result, just like poverty or development, creativity must be seen as an asset that is multidimensional, having impact on many dimensions of life such as social, political, economic, scientific, educational and many others.

Okoye & Eze give an impression on the importance of promoting creativity within development processes. He claims that

'At international level it has been recognized that poverty would be reduced to a great extent if people are helped to improve on their creative process in line with their traditional work designs. It is believed that people trained in line with their traditional work role can think of a new outlook in the process' (Okoye & Eze 2010:120).

They state, furthermore, that the failure of past efforts to reduce poverty was in relation to the lack of emphasis on the increase of creativity and entrepreneurial skills of the proposed beneficiaries (Okoye & Eze 2010:121). This goes in line with the statement that entrepreneurial creativity is part of immaterial capital, which is not seen in trade accounts or financial statements but is one of the most important assets of any company (Holm-Hadulla 2005:67). Holm-Hadulla not only calls human beings the 'most precious resource' (Holm-Hadulla 2005:70), but also creativity as a continual task in a fast transforming economy. It is a fundamental source of economic growth (Holm-Hadulla 2005:68-69). Both, companies and individuals will only be successful if they understand the constant change as opportunity to learn and to be challenged. Entrepreneurial actions should be oriented to coworkers being fully committed and responsible for their work, which increases motivation, as above, that in turn can ensure creative outcome and progress (Holm-Hadulla 2005:72). Furthermore, the virtues curiosity, courage, confidence and perse-

verance can be fostered, in this context, by teachers, superiors, mentors or coaches (Holm-Hadulla 2005:68).

A team of six Korean government organizations undertook a study in 2014 that was aimed at promoting educational innovation for creative human resources. The team names creativity as a significant element of individual skills and a contributor to economic outcomes, including individual labour market accomplishment and economic success at the macro level. They claim that an individual's creativity depends on both the cognitive and non-cognitive skills that the education system may have nurtured, and also that creativity builds up on underlying intelligence and personality traits (Korea study team 2014:13). Linked to this, Ken Robinson, an internationally recognized leader in the development of education, creativity and innovation, points out a problem that can obviously be seen as internationally significant:

'The truth is that everyone has great capacities but not everyone develops them. One of the problems is that too often our educational systems don't enable students to develop their natural creative powers. Instead, they promote uniformity and standardization. The result is that we're draining people of their creative possibilities and, as this study reveals, producing a workforce that's conditioned to prioritize conformity over creativity' (Robinson 2006).

3.5. CONCLUSION

In conclusion, the following main aspects can be of further importance for this particular study:

Poverty must be perceived as multidimensional. It is more than only a lack of income and monetary measures. We have to include social, political, cultural, economic and spiritual aspects when approaching causes of poverty. Diverse aspects of poverty lead to multidimensional deprivations with a marred cultural identity as result.

Moreover, human development approaches provide a framework for responding to multidimensional poverty. Approaches like the Asset-Based Approach and Capability-Approach focus on identifying resources within the given culture that might help to fight poverty. It is crucial to include the given local community in such processes and empower them through participation, since

the local ideas and perceptions on their own situation are the core of transformation.

Also, the notion intensifies that creativity may have the potential to impact and diminish the dimensions of poverty mentioned above. In human development, creative thought and action become paramount in order to identify assets and capacities in the given cultural context.

CHAPTER 4: METHODOLOGY AND RESEARCH DESIGN

4.1. INTRODUCTION

The field research attempts to answer the research question by following the research objectives. Empirical methods of qualitative research were applied, based on Mouton's 'Three Worlds Theory' (Mouton 2001:137-143).

The methodological framework is presented followed by a description of semi-structured interviews and focus group discussions. Thereafter analysis approaches are discussed.

Preliminary considerations include a reflection of the researcher's role and the expert's role. The empirical data design is then presented. In the particular field of practice, the data collection was prepared and a revision of the interview questions and reflection of the Interviewer's role is shown. After determining the sample design, the actual data was collected and subsequently reflected. Several steps of analysis (open, axial and selective coding) are explained.

The research findings can be found in Chapter 5, followed by the final research report in Chapter 6, which concentrates on reflection of the methodology conducted, interpretation of the original research question and objectives and, in closing, draws conclusions concerning fostering human development in Ethiopia.

4.2. RESEARCH DESIGN

This particular part of the research process is called 'empirical praxis cycle' (Faix 2007:64). Because of sub-processes like observing, experimenting, sampling and evaluating, the research process becomes dynamic and 'loses' a linear and rigid procedure. This is why this research can be divided into three major contexts: 1) the context of discovery, 2) the context of clarification¹² and 3) the context of application¹³ (Faix 2007:65).

¹² See Chapter 4: Methodology and Research Design

¹³ See Chapter 5: Performance and Results of Data Analysis, for detailed research results.

‘The context of discovery’ is a major aspect of any research’s starting point, which on the one hand occurs through encounter with the field of practice (in this particular case the Ethiopian context) and on the other hand through establishment of the research design (Faix 2007:65).

4.2.1. Research Methodology

The research methodology is the means by which the researcher operates to accomplish the research objective. The emphasis, herein, lies on the field research with the literature study mainly as background and context.

The chosen means should lead the researcher to reliable and valid results. The choice of the particular method to be employed was determined by the nature of the research problem: The question ‘How do people involved in child development in Ethiopia perceive the promotion of creativity as a means to foster holistic human development?’ was probably best approached by asking its people themselves. In order to be able to soundly approach the topic and also develop a theoretical framework, a literature study on the key concepts of poverty, human development and creativity is provided.

4.2.1.1. Methodological framework

Johann Mouton’s methodological strategy of the ‘Three Worlds’ (Mouton 2001:137-143) can be of use: It consists of World 1 (recognized problem), World 2 (methods and methodological application) and World 3 (epistemic framework). Faix emphasizes the interconnection of the three worlds when saying:

‘This third world is the epistemic framework of the research and thus focusses on the ontological paradigm: What is the nature of reality? (subjective/objective and measurable), and on the epistemological paradigm: What is the relationship between the researcher and that which is being researched? (How is knowledge generated?). [...] Here, researcher themselves provide an evident connection between the first and third world’ (Faix 2012:1-2).

The following figure presents that theory graphically:

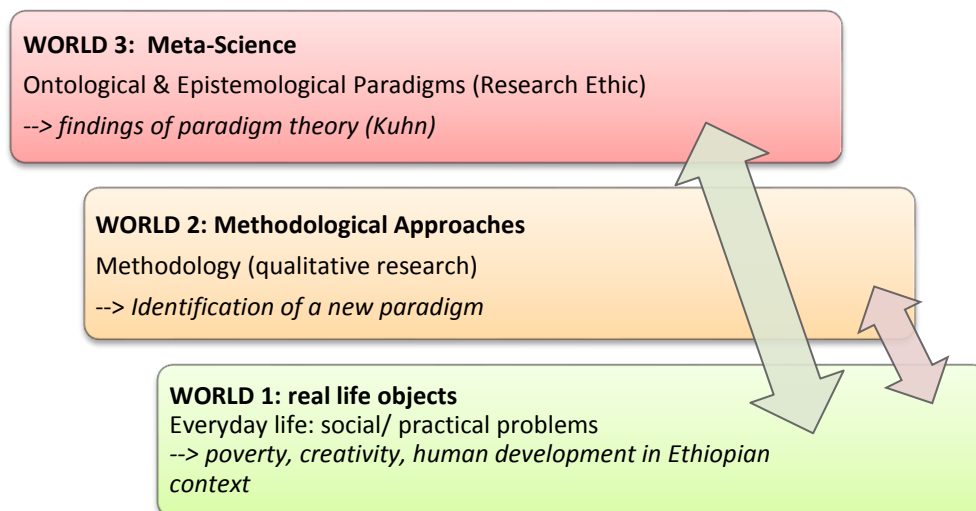


FIGURE 4.1: MOUTON'S 'THREE WORLDS THEORY' (Source: Mouton 2001:137-143)

Applied to my study, it basically means that an overall epistemic framework (World 3) forms a starting point for the research, for example Kuhn's statement about paradigm change within a society (Kuhn 1976). One could say the paradigm concerning 'top down development aid' is changing, to a degree, towards 'development cooperation on grass root level'. In a next step, the research design was founded: We wanted to identify a potential new paradigm in development cooperation; therefore we had to consult local experts. Our access to information was qualitative research based on the grounded theory (Strauss & Corbin 1996). This qualitative research we did on grounds of the observation we made in World 1 (context of Ethiopia): the presence of poverty and Ethiopia's effort to face it by strengthening human development through creativity as capability.

The importance to 'give the local people a voice' has been made clear.¹⁴ It makes it crucial to let them find their own words and make up their own minds about a matter. To put the subjective perception of individuals and their understanding of context into focus (Mouton's World 1) also refers to the 'Constructivism theory' (World 3) and leads to a Qualitative research approach

¹⁴ See Chapter 3.2 Multidimensionality of Poverty and 3.3 Human Development

(World 2). The development of a valid theory is therefore the focus of the whole research.

From various research methods and literature, qualitative social research was chosen to be relevant for this study: it puts the subjective realities of individuals and the understanding of different contexts in the core of any study. Discovery and forming or proving a theory was seen as aim of the research. According to Uwe Flick, qualitative research not only describes environments from the view of the acting individual, but also contributes to a better understanding of social realities. It also puts focus on the process, interpretation patterns and structure characteristics (Flick 2003:14). In line with this, Nichter describes qualitative research as a method which reveals social perceptions on 'various aspects of material, social, emotional and spiritual life' (Nichter 2008:11), which is quite beneficial concerning the focus of this study to get a deeper understanding of the perception of creativity in the larger context of human development in Ethiopia. A basic principle of qualitative research is the deliberate recognition of the researcher himself and including his preoccupation, knowledge etc. in the process of finding (Helfferich 2009:157). The impossibility of objectivity on both sides (researcher and interview partner) was not seen as a deficit but as initial point of research. Thus, social research is rather about pursuing an adequate handling of subjectivity than striving for objectivity (Helfferich 2009:155). Therefore, qualitative social research seemed to be the appropriate method to approach the research question.

The Grounded Theory as Mouton's 'World 2'

As basic principle, the 'Grounded Theory' (GT) was used to observe and identify social reality so that a theory could be derived (Strauss & Corbin 1996:8-9). GT does not aim to verify a given theory, but is used as method to generate new theories (Glaser & Strauss 2005:38). Similar to the ever-changing processes of social life, the style of social research is changing and flexible. Therefore, a primary agenda behind GT is to perceive 'change' as key factor of social interaction. Hereby, the researcher himself is seen as a changing subject of a changing research process (Strauss 1991:30).

The basic procedure of GT concentrates on developing a theory and is mainly based on the beforehand collected data. At any point, the research is seen as either a changing or growing process (Glaser & Strauss 2005:13). Consequently, this method provided room to approach social phenomena in this study (Strauss 1991:30). The working process itself was hereby the core of the research. The different steps within the process and possible interconnections were part of the investigation and are perceived as never entirely complete. Thus, it is not about pursuing an 'ideal situation for research' (Strübing 2008:14).

The research process does not start with deductive assumptions but rather uses the existing theoretical knowledge to raise prior awareness instead of generating hypotheses (Kelle & Kluge 2010:38-39). This is why the GT is appropriate for explorative research as in this particular case. The GT is ideal for socio-scientific research, since it does not follow a predetermined procedure but provides a variety of suggestions for generating theories (Strübing 2008:7).

To approach any given context appropriately and comprehensively, this flexible way of choosing methods (Strübing 2008:17) was most convenient for this particular type of research. It is the focus of this research, to gather the perception of social change and value of Ethiopian culture. This contains risks and possible change of numerous presumptions that were made beforehand. To let go predetermined procedures and the 'freedom' to change methods within the research process was fully considered in the whole research. It gave the research opportunity to be explored completely openly, which has been crucial for comprehending social interactions through the perception of the participants themselves.

The 'explorative' starting point was therefore the subjective perception of the individual interview partner, which was first observed and subsequently analyzed. Finally, a valid theory was generated out of both steps (Faix 2007:69).

4.2.1.2. *How the research problem was approached*

The research question and research objective were put in direct interconnection with the respective techniques which served to answer the initial question. This gave us an overview of which practical techniques to use to find results. As presented above, the 'Grounded Theory' served as appropriate method to approach the social context in the most explorative way possible.

The initial research question was: How do those involved in child development in Ethiopia perceive the promotion of creativity as a means to foster holistic human development? The evolving research objective was to evaluate the perception of people involved in child development in Ethiopia, of the promotion of 'creativity as capability' as factor contributing to human development. This was done by following means:

The sub-question 'Where can creativity be found within Ethiopian society and how do they understand it?' can be answered as follows: firstly, it needed to be identified how creativity was expressed and in how far creativity was lacking in several areas in Ethiopia. Subsequently, the view/perception of people on the general meaning and importance of 'creativity as capability' in Ethiopian society needed to be studied. This served to get a deeper look into the interviewees' perception of culture, poverty and human development prospects in Ethiopia. All three of these aspects were discovered by means of semi-structured interviews while it was envisaged that group discussions would underline and deepen the outcome.

To find an answer to the sub-question 'In how far may the promotion of 'creativity as capability' serve as a means to foster human development?' the key concepts of 'multidimensionality of poverty', 'human development' and 'creativity' and their respective interconnection were explored. This was done by providing a theoretical framework and supporting the study theoretically. In addition, we needed to debate the relevancy of the promotion of creativity in order to confront causes of poverty and to foster human development. This was partly done through literature review but was mostly dealt with through

focus group interviews, in which the topic could be freely discussed by experts.

For solving the sub-questions ‘In how far is a ‘promotion of creativity’ currently relevant for public- and NGO-projects?’ and ‘What are supporting/ challenging factors for ‘creativity-enhancing’ programs to be set in action?’, practical starting points to establish ‘creativity as capability’ on micro level in Ethiopian society needed to be identified. Here, the method of focus group interviews was argued to be most appropriate: by letting people involved in child development discuss the matter of interest themselves.

4.2.1.3. *Semi-structured interview*

Consequently, the method of semi-structured interview seemed to be most appropriate. Open questions and room for individual anecdotes gave the interview partner the opportunity to share his/her subjective perception on the topic question. Direct questions focusing on hypotheses or generating confrontation were to have easily structured and deepened the content. This method is generally used to identify different views of one topic and to generate potential improvements for a project (Kurz, Kubek & Schultze 2013:76). This is why it was chosen to be a useful method, in this case, for generating a first pool of information to work with.

At all times, the interview partners were treated like experts on Ethiopia’s society. With several questions each was invited to talk openly about particular episodes from their life. Thus the interviews’ attributes could overlap with the characteristics of episode-interviews (Helfferich 2009:36). The participants were asked to refer to the ‘creative potential’ of Ethiopian society and its possible connection to poverty. They explained how they imagined human development to be fostered through creativity. Challenges and possibilities were pointed out.

Each question needed to be handled with a certain extent of flexibility concerning phrasing and specific order within the whole compilation of questions (Helfferich 2009:36). Generally speaking, it is always crucial to adjust the

method to the individual object and the interview partners. Through this kind of interview, subjective theories can be reconstructed and classified. However, it was kept in mind that there could appear challenges like unrealistic methodical guidelines or later on evaluation problems.

In order to make interaction of different opinions possible, two open Focus Group Discussions (FGD) on the same questions ensured triangulation. In addition, possible new findings of the first semi-structured interviews were added to the discussion content. Most of the FGD's participants were Ethiopian experts on child development that had not yet been interviewed; three of them were consulted for a second time.

4.2.1.4. Focus Group Discussion

In order to develop the concepts and hypotheses that were discovered during the one-to-one interviews, Kitzinger describes focus groups as an ideal follow-up for inductive approaches. Furthermore, 'focus groups examine how knowledge and, more importantly, ideas both develop and operate, within a given cultural context' (Kitzinger 1994:116). In line with this, Rabiee describes the main aim of focus group interviews as 'to understand and explain the meanings, beliefs and cultures that influence the feelings, attitudes and behaviors of individuals'. She characterizes it as 'ideally suited for exploring the [...] lifestyle behaviors within the participants to engage positively with the process of the research' (Rabiee 2004:655).

Contemporary concepts of qualitative research show that group work can be invaluable for 'grounded theory development'. It puts emphasis on the perception of the people (rather than the analytic proof of a theory) and discovering the categories which the people use for handling their experience. As Kitzinger puts it, 'group work ensures that priority is given to the respondents' hierarchy of importance, *their* language and concepts, *their* frameworks for understanding the world' (Kitzinger 1994:108). It ensures that people have to explain the reasoning behind their thoughts to other participants. Additionally, the conversation between the research participants allows the researcher to gather data on their shared perception of that image, not only their individual

one. It holds that 'The fact that group participants provide an audience for each other encourages a greater variety of communication that is often evident within more traditional methods of data collection' (Kitzinger 1994:108).

For this particular research, the important feature of group discussion was that we could observe not only how people theorize their own opinion concerning creativity but how they do so in relation to other perspectives and how they put their own ideas in practice. Lederman calls this the '[...] ability to generate data about the 'why' behind the behavior; the ability to ask the kinds of questions [...] that individual interviews miss' (Lederman 1990:117). In general, it is a very useful follow-up to the semi-structured interview, because 'Focus groups could provide information about a range of ideas and feelings that individuals have about certain issues, as well as illuminating the differences in perspective between groups of individuals' (Rabiee 2004:656). The synergy of a group can actually generate more than the sum of individual inputs: 'The data generated in FGIs are often richer and deeper than data elicited in the one-on-one interview situation' (Lederman 1990:119). Focus group discussion can serve as a significant addition to one-on-one interview, because it may '[...] facilitate the expression of ideas and experiences that might be left underdeveloped in an interview and [...] illuminate the research participants' perspectives through the debate within the group' (Kitzinger 1995:302). It therefore reveals dimensions of understanding that often remain untapped by the more conventional one-to-one interview or questionnaire (Kitzinger 1994:109).

On the other hand, Kitzinger also mentions a major downside of group dynamics: The assembly may inhibit people from talking about certain things. Therefore, it is always important to consider in the forefront what information may be censored by certain group compositions, since minority voices are often muted within majority or general population groups (Kitzinger 1994:110). Nevertheless, even if the assembly of participants cuts certain kinds of information, the data may still be of great validity: After all, 'people do not operate in a social vacuum, knowing what is (and is not) expressed in a group context may be just as important as knowing what is expressed in a confidential, one-

to-one interview' (Kitzinger 1994:112). Therefore, Kitzinger recommends using a combination of such methods if one wishes to explore this further. This is in fact exactly what this research does.

Focus Group Interviews can be evaluated in many ways, using qualitative means such as coding data into predetermined categories, coding data and letting categories develop, creating summary statements or other analytical techniques (Lederman 1990:124). According to Krueger, when analyzing focus group data one should keep in mind the importance of:

- a) words and their individual and deeper meaning
- b) the particular context stimulating respective answers or reactions of the participants
- c) the internal consistency or shifting opinions of participants during the discussion
- d) the frequency or extensiveness that certain topics are discussed
- e) the intensity and emphasis a certain topic might generate
- f) the specificity which gives some responses more value than others
- g) to find 'big ideas' that might hide behind a huge amount of data (Krueger 2002:11).

4.2.2. Preliminary considerations

Before entering the actual field of practice and starting the data collection, several aspects needed to be reflected on, such as the researcher's and the respective experts' roles.

4.2.2.1. *Reflection of the researcher's role*

I visited Ethiopia for three months in 2015 and moved to Addis Abeba for work reasons in March 2016. I am in the process of learning Amharic language and interacting with Ethiopian culture on a daily basis. This time is serving as introduction to the Ethiopian way of life and their way of looking at things. As a researcher, I am able to comprehend and reflect initial thoughts of Ethiopian citizens concerning their way of life. Also, I am able to react in a culturally adapted way. Still, one should be aware of cultural differences in perception, speech and appearance which should not be underestimated. It is easy to

misinterpret situations and context at some point. This is the reason why I, as researcher, needed support from experienced, English-speaking Ethiopians to set a conducive environment that would help for collecting data and also to comprehensively analyze the collected data. This way, a one-dimensional or euro-centric interpretation was to be avoided.

During my studies I successfully completed the module 'research methodology'. There, basic theories and methods of empirical social research were introduced. Methods for data collection and -analysis were conveyed (for example, introduction of the data analysis program 'maxqda'), which are broadly used for scientific work, project planning, monitoring and evaluation. Qualitative methods (for example background, context and objectives of qualitative interviews), quantitative techniques were introduced. In addition, the choice of methods within empirical research, 'Grounded theory' and aspects like monitoring and evaluation were exercised. Furthermore, several semi-structured interviews (including sampling methods and pretests, coding and analysis) were conducted, which led to a practical comprehension of qualitative social research and its methods. However, according to Faix it is important to keep in mind that methodology is not a fixed procedure, but rather develops parallel to the research process and may change just as much as the research process (Faix 2007:135). In general, especially if the researcher is a 'cultural outsider' of Ethiopian culture, several revisions or change of methods may be necessary during the process of research.

4.2.2.2. *Description of the Expert's role*

In the field research, several 'experts' were interviewed. In this particular context an 'expert' is understood as a person who has special skill or knowledge in some particular field, not necessarily through academic or in any other way 'official' kind of education but rather through personal experience. In this study an expert is considered to be somebody who is familiar with the Ethiopian culture and its context, who is actively involved in Ethiopian child development and who is willing to not only share these experiences but also reflect on topics like 'poverty', 'human development' and 'creativity'. Their cultural perception and social representation matters. These people are the experts of their culture and environment. Especially dissenting opinions from what was initially

expected may in fact be the key to a deeper understanding of important social constructions (Nichter 2008:11). It was crucial to collect their perception in order to find an answer to a research question. Therefore, the experts' experiences, opinions and statements were respected and left without any further comment by the interviewer.

4.2.3. The empirical data design determined

The structure of the research process can be comprehended best by a schematic representation of the research design. The chronological procedures as well as the founding concepts are thereby transparent:

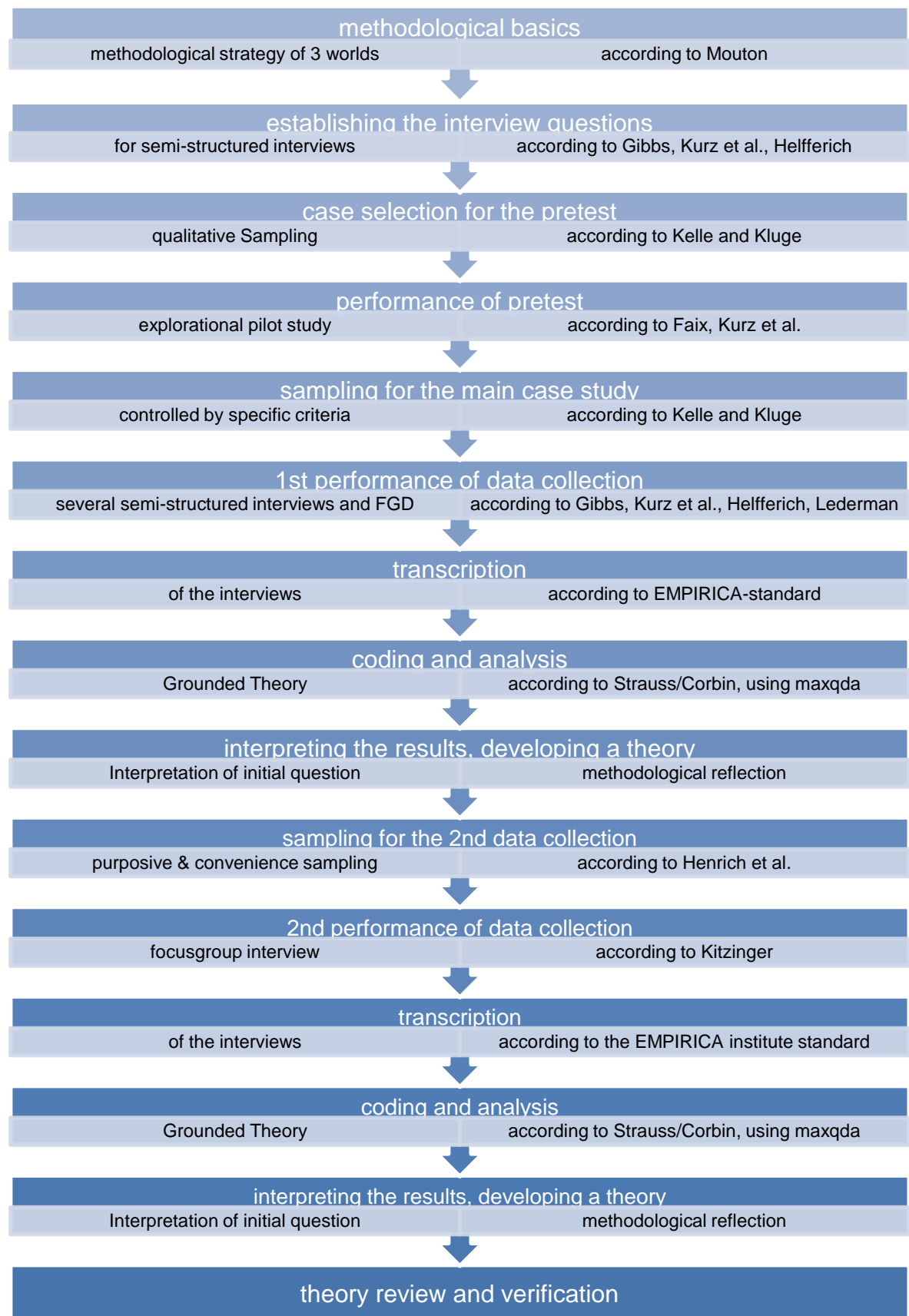


FIGURE 4.2: SCHEMATIC PRESENTATION OF RESEARCH DESIGN

4.3. FIELD OF PRACTICE

The field of practice is the actual environmental context the respective research focuses on, in this case Ethiopia. More particularly, this field of practice consists of the several Ethiopian child development experts who were interviewed, including their current surrounding or environment that influences their perception. Below, several consecutive steps were taken in order to appropriately approach the context of the Ethiopian citizens.

4.3.1. Preparation of data collection

It is crucial to ask the right questions within the research process. That is why the preliminary questions were tested for their relevance prior to the actual data collection. The explorative pilot study aimed to test the research ideas and assumptions in the field to complete or to improve them. In general, it is possible that after conducting the interview, a question appears to have been irrelevant in the first place. According to Faix, the reason for such an exploration is to get a deeper understanding of the problem, which needs to be further examined, while the researcher is bound to certain standardized methods (Faix 2007:138). Not only were the questions reviewed and improved, but the role as interviewer was continuously reflected on as well. As a researcher with limited experience or previous knowledge in that particular context (Ethiopia), a pilot study was appropriate indeed.

The questions for a qualitative semi-structured interview with different Ethiopian citizens are shown in Table 4.1. When elaboration of expressions was needed, they were described to the interviewee by using the alternative synonyms written in brackets.

Questions for semi-structured interview			
OBJECTIVE	TOPIC	KEY / LEAD QUESTIONS	CONTINGENCY/ FOLLOW UP QUESTIONS
<i>Encouragement to think outside the box</i>	<i>Ice breaker</i>	<i>To analyze this Interview later on, we'd need an imaginary code name for you. If you could choose any imaginary name for yourself, which name would it be?</i>	<i>May I ask why you chose that name?</i>
To study the view of experts on the general meaning and importance of 'creativity as capability' in Ethiopian society	Personal Context	What is the range of your age?	20-25; 25-30; 30-40; 40-50, or above?
		What is your current job title?	What are your responsibilities?
		In which region of Ethiopia did you grow up?	In how far do you feel connected to that region now?
		Please tell me your experience in relation to child development in Ethiopia?	For how long have you been involved? What were/ are your responsibilities?
	Creativity in general <i>(if they ask for elaboration: in the context of this study, synonyms for creativity might be innovation, imagination)</i>	How would you define creativity in general?	Can you name synonyms for creativity?
		What does creativity mean to you personally?	How come you developed this perception?
		Tell me about a creative person that inspires you.	
		In your personal life, can you recall a certain memory of creativity, innovation, making something new?	What makes this moment special to you?
		In how far would you call yourself creative today?	What made/makes you creative? What hindered/hinders you to be creative?
		Where do we see creativity happening in the Ethiopian context?	What made you think of these contexts?
		In how far do you miss C & innovation in Ethiopian context?	Can you give an example? What holds back the development of creativity?
	Creativity as capability <i>(if they ask for elaboration: in the context of this study, capability meaning asset, skill, competence)</i>	To what extent can C be seen as a capability for an individual?	In how far could creativity as a capability change the current situation of an individual?
		Discuss the role of fostering creativity in the development of a child	In how far do you foster the creativity development of the children you are responsible for? Why do you do that?
		To what extent were you expected to make your own choices and decisions when you were a child?	How did you feel about that at that time? How do you feel about it today?
		Up to what level were you given opportunity to create or innovate as a grown up person? Please discuss your experience.	How did you feel about that at that time? How do you feel about that today?
	Importance of creativity as capability in Ethiopia <i>(If they ask for</i>	In what ways might Ethiopia benefit from fostering creativity as capability?	
		In how far may an Ethiopian citizen see C as an asset for	How about seeing creativity as an asset for

	<i>elaboration: capability meaning asset, skill, competence)</i>	his/her own personal development?	his/her family's development? How about seeing creativity as an asset for his/her society's and nation's development?
		In how far would society welcome the promotion of creativity?	
To debate the relevancy of the promotion of creativity in order to confront causes of poverty and to foster HD	HD in Ethiopia (<i>Elaboration for HD: UN-Definition</i>)	What general connection can be drawn between creativity and Human Development?	In how far is the promotion of creativity related to -providing people with opportunities to make use of their freedom and choices? -providing people with opportunities to cultivate their full potential?
		Where may the promotion of creativity serve as means or instrument to foster Human Development?	(HD: In terms of 'living a long, healthy and creative life') Can you give an example?
	Causes of poverty in Ethiopia	To what extent do you see a relationship between poverty and creativity in Ethiopia?	...on individual level?
		How far could the promotion of creativity as capability change poverty on micro level? (<i>micro level meaning local level, individual in their social setting</i>)	...on national level? Please give an example.
	Promotion of creativity in Ethiopia	What kind of changes might the promotion of creativity bring for government and NGO projects?	In how far might these changes be long-term or sustainable?
To identify practical starting points to establish 'creativity as capability' on micro level in Ethiopian society	Practical starting points for creativity as capability	How could C be encouraged within the lives of individuals?	Can you think of everyday-life examples?
		What could be practical starting points in Ethiopia to set creativity-enhancing programs in action?	What are supporting factors for creativity-enhancing programs to be set in action? What might be challenging or hindering factors?
		Who should be in charge first in order to establish creativity-fostering programs on micro-level?	
		What existing resources would you use?	
		What are your expectations for Ethiopia's future when you think of the possible effects of creativity on Human Development?	

TABLE 4.1: QUESTIONS FOR SEMI-STRUCTURED INTERVIEW

We especially kept in mind that using the overall expression 'creativity' could cause misunderstanding due to the participants' diverse interpretations. That is the reason why the first question asks the participant to come up with own descriptive expressions. Additionally, several expressions¹⁵ describing 'crea-

¹⁵ See Chapter 1: Introduction and Background: Definition of key concepts

tivity' were used: for example, the 'capability to create possible situations', to 'combine knowledge in unusual ways', to 'invent thought experiments' (Blackburn 2016:237), as well as 'imagination' and the 'capability to turn new and imaginative ideas into reality'.

The following questions were printed on big posters in order to facilitate a FGD:

Questions for Focus Group Discussion		
TOPIC	KEY QUESTION	COMMENT/ EVENTUAL QUESTION
Introduction	What is the first thing that pops into your head when hearing 'Creativity in Ethiopia'?	
Relevancy of promoting Creativity in order to confront causes of poverty and to foster human development	In how far do you see the promotion of creativity important for child development?	<ul style="list-style-type: none"> ➤ In general? ➤ In particular in Ethiopian context?
	In what way do you see a relation between poverty, human development and creativity?	How might these three phenomena relate to each other in Ethiopia?
	How far do you see promotion of creativity relevant in the government and/or NGO work?	In how far do you see a relevancy in promoting creativity among staff as well as among beneficiaries?
Practical starting points to establish creativity as capability on micro level in Ethiopia	Imagine you set an advertising article in the newspapers. What set of criteria would make your program 'creativity-enhancing'?	What kind of rights, privileges or responsibilities would a staff-member of a 'creativity-enhancing' project have? What kind of setting would a 'creativity-enhancing' program create for beneficiaries?
	What are the necessary steps for creativity-enhancing projects to be set in action within a family, neighborhood (community), and in the nation?	What are supporting factors for C-enhancing projects? What might be challenging factors for C-enhancing projects?
	What kind of cooperation or collaboration with other stakeholders would you suggest?	Which collaboration would be necessary? Which collaboration would be useful? Which collaboration might be a challenge?
Ending question	Think of the possible effects of creativity on Human Development. What are your expectations for Ethiopia's future?	
Reflection, looking at our posters	Of all the things we discussed, what is – to your mind - the most important?	Have we missed anything?

TABLE 4.2: QUESTIONS FOR FGD

4.3.2. Sampling design for the pretest

Before testing the interview questions for their relevance and comprehensibility with an actual participant, they were presented to Ethiopian faculty members of the Evangelical Theology College of Addis Abeba. Because of their deeper understanding of Ethiopian culture, it was possible to thoroughly ‘filter’ the questions and revise them according to their suggestions.

For the actual pilot test, a participant who fulfilled all necessary relevant characteristics¹⁶ like nationality, age range, higher education and most importantly, a current engagement in child development, was found. In case the questions would not need significant revising the interview was performed to the demanded level of accuracy, since it could later be used as valid research data.

4.3.3. Revision of the interview questions

In the first round of revising the questions, the group of faculty members suggested the following, according to their cultural expertise: asking directly about the age of an individual could cause immense discomfort and influence the further interview in a negative way. Therefore, it was advised to change the question about age to a broad question about age range.

Due to the explorative pilot pretest, the formulation of questions as well as the content of the interview were reflected and revised. However, it did not give reason to significantly revise any of the key questions. Since it was merely necessary to re-formulate some of the questions in order to clarify some of the follow-up-questions, it did not interrupt the flow of the interview that had been adjusted accordingly.

4.3.4. Reflection of the Interviewer’s role

Any interviewer has both the power and responsibility to majorly control and lead the process of the given interview situation. Therefore, the interviewer

¹⁶ See Chapter 4: Paragraph 4.4.1. here-below: ‘Definition of key variables’

needs always to be aware of his/her role and the methods he/she is using. The interviewer needs to pay attention to his/her nonverbal communication features as well as the verbal in order to avoid manipulating the narration of the participant. Since the use of verbal signals should be very limited, nonverbal features serve several purposes: they communicate interest, sympathy and concentrated attention and may considerably foster or block the narration (Kurz, Kubek & Schultze 2013:98). On that account one needed to pay more attention to eye contact, posture, gesture, inflexion, volume and intermissions. It became obvious that one's own style of asking questions depends on the individual situation of any conversation. This shows that the researcher is always 'part of the process of qualitative research' as stated through the grounded theory. According to Kurz et al., phrases like 'just tell whatever comes to mind' are easily added to questions in order to encourage the participant to narrate freely. In fact, modulations or presuppositions may foster the narration, but should always be handled with great care (Kurz, Kubek & Schultze 2013:103). In the particular context of Ethiopian culture, the nonverbal signs of nodding, smiling and raising the eyebrows generally serve as valid and clear signs of approval or general understanding. In addition, the sounds 'Mhm' and 'Eshi' are understood as equivalent to 'Okay' or 'I got it'. Due to Ethiopian understanding of politeness, one does not refuse to answer a given question. Therefore, asking questions about personal information needed to be very open and polite, giving the interviewee room to vaguely avoid answering if he/she is uncomfortable. For example¹⁷, giving broad ranges of choice when talking about age, gave the interviewee a choice to elaborate:

M. (interviewer): *To your personal context. What is the range of your age? (POINTING AT THE SCALE: 20-25; 25-30; 30-40; 40-50; or above)*

S. (interviewee): *You have not included mine. {M: I was about to read it and I would say: 40 to 50 or above?} (mutual laughing) Yeah, above. I – actually- June 26th, I became 71. {M: Wow, Happy Birthday (laughing)} Yeah, Thank you!*

According to Kurz et al., using stimuli as well as questions for maintenance, requests for details, introduction of new topics, reflection, offers of interpreta-

¹⁷ Interview 'Student' 30.06.2016

tion, suggestive questions and evaluative questions are acceptable within the framework of a guideline interview, but to be handled with cautiousness. Kurz, Kubek & Schultze state a basic error in interviews is to subconsciously influence the communication process without control. Hence the communication is disturbed and the initial aim of the interview is at risk. As a matter of principle, the dimension of acceptable questions for the object of research is to be determined (Kurz, Kubek & Schultze 2013:108).

Nevertheless, one acted on the assumption that irritations, mistakes, unacceptable questions, declaring one's own feelings or opinion, et cetera, were more or less inevitable. A mistake during the interview or disturbance does not necessarily lead to invalidity of the interview (Kurz, Kubek & Schultze 2013:158). This statement may in fact relieve any interviewer tremendously.

4.4. EMPIRICAL DATA COLLECTION

The second major aspect of this process after 'the context of discovery' is now 'the context of clarification', which contains data collection and later-on the data analysis (Faix 2007:65).

4.4.1. Definition of key variables

Concerning qualitative sampling, it must be ensured that the participant presents theoretical relevant combinations of characteristics. Features that are not relevant for the particular research problem may be neglected (Kelle & Kluge 2010:41). In order to equip the sample design with valid characteristics that would result in a saturated sample, the following indicators were deemed relevant for this particular study:

NATIONALITY	Ethiopian (ETH)	All participants must be of Ethiopian nationality and be a citizen (living and working) of Ethiopia. Their expertise should refer to their experiences in relation to Ethiopian context at all time.
GENDER	M or F	The respective gender may perceive the role of creativity very differently, due to their role in the cultural community
AGE RANGE	20-25 25-30 30-40 40-50 Or above	The age range starts from 20 years in order to assure a completed Secondary school and (at least started) academic training. The range is subdivided into several stages with open end. Each range will be represented by at least one of the participants in order to assure a saturated 'variety' in different levels of life.
EDUCATION	Student; Bachelors; Diploma; Masters; PHD	In order to assure a certain level of exposure to abstract thinking as well as the ability to talk English, a formal education is precondition. To be formerly educated in terms of child development is not a must.
CURRENT CHILD DEVELOPMENT INVOLVEMENT	Head; Representative; Facilitator; Researcher; Worker; Volunteer	The current involvement in child development is one of the most relevant indicators of this study, since it ensures the participants' expertise on the topic.
ECONOMIC SITUATION (during child-	Low Lower middle Middle	This criterion roughly highlights the economic situation the participant had been in or is currently exposed to. It is sup-

hood and current)	Upper middle Up	posed to give a first glimpse on the background of the person. This criterion makes sure the sample embraces people with different economic backgrounds. It was formed by the oral information the participants revealed about them when first meeting them.
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TABLE 4.3: OVERALL KEY VARIABLES

These criteria ensured that the differences in the specific criteria built a heterogeneous group. Later on, the table was filled with individual information of several Ethiopian contact persons chosen to participate in the study.

4.4.2. Determining the sample design

Approaches of intentional, criteria-controlled sampling and differentiation of the case is recommended. Any relevant case for the research question should be considered. The strategy of ‘theoretical sampling’ is generally recommended, where the specific criteria for the choice of the next case are defined by the hypothesis and theories that were right before conducted in the research process (Kelle & Kluge 2010:43). In this particular case though, it was more effective to gain an overall impression of the perception of different Ethiopians in different stages of life that could be analyzed and interconnected to form one hypothesis at the end, rather than analyzing each one at a time. Therefore it was appropriate to develop a ‘qualitative sample design’ at the beginning of the qualitative research and determine different criteria of the samples before any data collection.

4.4.2.1. Sample design for semi-structured interviews

Sample size and drawing criteria of the participants for the semi-structured interviews were determined before the data collection while the data was analyzed altogether after the collection. This definition of selection criteria in the forefront made sure to represent carriers of relevant criteria combinations in the qualitative sample.

Keeping the research question in mind as well as any previous theoretical considerations and previous knowledge about the field of interest, the characteristics relevant for the sample selection are to be determined (Kelle & Kluge 2010:50). Classic socio-demographical characteristics like gender, profession, age, education or social class as indicators for different social situations with their specific potential and limits are generally recommended (Kelle & Kluge 2010:51). For this particular case, several Ethiopian citizens described the above-mentioned recommended indicators as valid characteristics for a qualitative sample design.

Such a qualitative sample design ensured that the research-related essential characteristics of Ethiopia's social structure and context were considered. One important goal of qualitative sampling is therefore not statistical representativeness but a variance or rather heterogeneity in the field of research (Kelle & Kluge 2010:52).

Therefore, the following sample design was equipped with the above recommended characteristics (See definition of key variables.) and filled with the individual information of several Ethiopian contact persons. During this process it was ensured that the differences in the specific criteria built a heterogeneous group. Nevertheless, the involvement in child development has been given in all of these cases due to either their past/current workplace or their specific education. Therefore, when it came to mutual acquaintance, the participants either knew each other or at least formed some kind of 'homogeneous' group in terms of similar work orientation concerning the focus on holistic child development. The ability to speak fluent English was a set condition.

The following table shows the assembly of interview partners including the relevant indicators. The names were chosen by the individuals themselves in order to stay anonymous during the whole research process.

Semi-structured interviews								
indicator	Nathania	Wurro	Hulk	Dimbit	Atee	Student	Uniak	T'sahay
gender	M	F	M	F	M	M	F	F
age range	25-30	40-50	25-30	35-40	50-60	60-70	50-60	20-25
education	Law (MA)	Social science (MA)	Social science (BA)	Theology (BA); Social science (Dipl)	Social science (MA)	Law (PHD); Theology (MA); Social science (BA)	Engineering (BA); Social science (MA) Theology (PHD)	Social science (BA)
current involvement on child development	Country representative for a child development ministry	Head of curriculum and communication in a child development organization	Facilitator on creativity & excellence in a child development organization	Child Development worker; researcher	Children workers trainer; facilitator of training	Country representative for a child development training organization	Faculty/ head of the holistic child development program at evangelical theological college	Volunteer at a child development organization
childhood economic situation	Lower middle	Low	Low	Lower middle	Low	Low	Upper middle	Up
current economic situation	Middle	Middle	Lower middle	Upper middle	Upper middle	Up	Up	Up

TABLE 4.4: CHARACTERISTICS FOR INTERVIEW PARTNERS

Of course the results of a qualitative sampling like this are not to be generalized. Because of the limited number of 8 (eight) cases one cannot necessarily assume an overall valid representation of their respective social group of Ethiopian society. However, the goal of sampling is to comprehensively consider theoretically significant combinations of characteristics in order to identify unknown phenomena, to develop new categories and to design new typol-

ogies (Kelle & Kluge 2010:55). However, due to the above presented widespread characteristics of the interview partners, a satisfying saturation of criteria can be assumed in order to approach the research question comprehensively.

4.4.2.2. Sample design for FDGs

According to Krueger, one of the main requirements of Focus Group Interviews (FGIs) is the careful selection of the participants (preferably 6-8 people). The group should be somehow acquainted and homogeneous (Krueger 2002:1). Lederman agrees by stating that '[...] homogeneity is an important prerequisite for meaningful exploration of the topic upon which the group is focused' (Lederman 1990:117). It is generally suggested that participants should 'share similar characteristics like gender group, age-range, ethnic and social class background' in order to form a homogeneous group which feels comfortable to share opinions and experiences (Rabiee 2004:256). In addition, it can be of help to consult the same group of people that were interviewed before. They have already made up their minds about the topic of interest and can now discuss it with their colleagues in a 'purposive' way, as described by Lederman: 'Participants are selected because they are a purposive, although not necessarily representative, sampling of a specific population' (Lederman 1990:117). Kitzinger underlines the usefulness of working with pre-existing groups, '[...] because they provide one of the social contexts within which ideas are formed and decisions are made' (Kitzinger 1994:105). According to the 'grounded theory', the sampling selection strategy as well as the exact method to conduct the content of the discussion was chosen during the future research process.

For the FDGs, convenience sampling comes in handy (Henrich, Heine & Norenzayan 2010:48), since it can be a challenge to gather a whole group of people who form a valid, saturated sample through a pure qualitative sampling. Therefore, the indicator of age range as well as education and economic situation is neglected. Main focus is given merely to diverse involvement in child development or creativity in Ethiopia. The first FGD contained several colleagues from the same workplace, while the second FGD took place in an

extended family setting where all the participants had different involvement in child development, as presented in the following tables¹⁸:

FGD 1					
Indicator (names)	E.	A.	W.	L.	D.
	Acquainted colleagues				
gender	F	M	M	F	M
current involvement in child development	Children workers' trainers and facilitators of training at the Child Development Training and Research Center				

TABLE 4.5: CHARACTERISTICS FOR FGD 1

FGD 2					
Indicator (names)	D.	K.	T.	R.	F.
	Members of one family (three sisters and their husbands)				
gender	M	M	F	F	F
Current involvement in child development	Employee at a child development organization	Country representative for a child ministry	lawyer for child protection	creative fashion design student	Pediatrician

TABLE 4.6: CHARACTERISTICS FOR FGD 2

4.4.3. Documentation of data collection

It is crucial to document the progress including any possible incidents during data collection and subsequently report and reflect on them, before moving on to the actual data analysis. Several thoughts, especially cultural notions that

¹⁸ Please note that the names of the participants are presented with the Initial only.

come up during the field work, led to details valuable for accurate data analysis.

4.4.4. Transcription Guidelines

To ensure exact transcription of the interviews, the following guidelines were followed at all times:

(.)	Short break short lingual sound of hesitation
(...)	Long break (more than 4 seconds)
mhm	Filling the break, sign of reception
Yes, DEFINITELY	Words or syllables, which are particularly pronounced, are written in CAPITAL LETTERS
=	loops, fast communication, stammering
-	Abrupt wording or sentence break
{same time...}	Speech at the same time, overlap, interference
:	prolongation
(laughing), (coughing)	Nonverbal features etc.
(?meaning)	incomprehensible contribution
{mhm, yeah}	Contribution of other participants during the speech of the other communicator

TABLE 4.7: TRANSCRIPTION GUIDELINES ACCORDING TO EMPIRICA INSTITUTE¹⁹

4.4.5. Reflection of the collection process

This following section explains discoveries that were made during the data collection process. In the concept of GT, each of them influences and changes the subsequent process of research. It is important to document the whole process of data collection and reflect the development of research (due to GT) as well as evaluate shortcomings, peculiarities or distinctive features that might be of importance for the ongoing research or final outcome.

¹⁹ Please find further information about the institute: <http://www.institut-empirica.de/>

4.4.5.1. Reflection of the semi-structured interviews

Because none of the key questions were changed after performance of the pilot test, it was decided to include the outcome of the pretest into the pool of data, especially because the answers yielded much valid information.

During conducting of the interviews, it became clear that sound signals were also a significant factor that needed to be considered when analyzing the data. In Ethiopian language usage (in this case mostly Amharic and Oromifa) the tone pitch tends to rise at the end of each sentence and not to fall, which goes to the way Afro-Asian languages are pronounced. Therefore, what might sound like a question or hesitant proposition in the ears of an Indo-European speaker is in fact a solid statement with the high end tone pitch of a native Afro-Asian speaker. This notion significantly changed the way one perceived the interviewees' statements.

Although the participants agreed to communicate in English, some expressions remained in their native tongue (Amharic). Quite easily an interviewee would accidentally switch to his/her native language without noticing, or use a single Amharic expression when the English one was not at hand. In that case, the Amharic expression was transcribed but instantly translated in brackets.

Even though a participant did not raise his voice audibly when mentioning certain issues, they seemed significantly important to him/her because of non-verbal communication signs that occurred but were not captured on the recording (for example. raising eyebrows, gestures with hands). Therefore, such non-verbal expressions were noted down by the researcher during the interview and were highlighted with capital letters in the transcription later on to indicate more emphasis than on other statements.

At one point, an interviewee made some strong political statement but afterwards claimed not to be willing to have this segment analyzed and published. Due to the ethical considerations and the official consent form ensuring his/her rights, the participants' wish was respected and therefore that particular part of the interview was not transcribed.

It was challenging to avoid suggestive questions at all times, since it is normal to ask for further information in a suggestive way during normal conversations. Fortunately, all participants obviously felt comfortable in the interview environment and did not seem to be influenced in their opinion, even if one of the follow up questions might have been suggestive.

Most conversations went on after the actual interviews, when the participants headed out for food. Those conversations could have bared a lot of ideas and information. Consequently, it might be a nice follow-up to this study to have casual discussions over lunch instead of 'over desks', since Ethiopians obviously feel very free to share their ideas over a meal.

4.4.5.2. Reflection of the FGDs

The FGD was supported by the method of applying different posters that contained the questions (Helfferich 2009:36). The participants could follow up the displayed questions and therefore keep concentrating on the actual focus of the discussion during the conversation process. Some of the questions were spontaneously revised or re-focused during the discussion process to capture more detailed information.

The initial method of writing on the posters was not supported by the first group of participants though. During the process of the discussion as well as after the recording was done, they stated that they were of 'oral culture' and would prefer to talk rather than to write. Therefore, the second FGD was invited to only look at the posters and discuss without even giving out pens in the first place.

During both focus FDGs, some of the participants were very shy even though the groups were acquainted. Being very introvert personalities, they only shared their opinion if they were explicitly invited to speak. Otherwise, they did not participate in the discussion.

During the FGD 1, one participant was coughing all the time and made some statements that are unclear on the recording.

FGD 1 delivered two new theories that were not specifically included in the questions. Consequently, several new fitted questions were given to the FGD

2 in order to test the theories. Further accommodation was made when some questions, that seemed rather unproductive in the first round, were cut out of the second in order to keep it short enough.

FGD 2 was shortened by several questions, since some participants obviously lost concentration. Their attention moved to playing with their phones, looking outside the window, and they were easily distracted.

As mentioned before, it was expected that some outcomes might change the initial path of the research plan during research process. Therefore, it is crucial to mention that both FDGs did not work in the way initially expected. The flow of the discussions was rather a sequence of statements than a lively debate. Participants would simply 'politely' reveal their opinion after one another rather than challenge each other or disapprove with someone's view. Neither did they come to a common conclusion that could easily be applied into a paradigm code for analysis (see described below, under 'axial coding'). Instead, the several perceptions were rather gathered and acknowledged. However, the opinions and statements given seemed to be significant and just as crucial for the final outcome as of the semi-structured interviews. Yet, a different approach of analysis was used (further described in Chapter 5).

4.5. DATA ANALYSIS

For data analysis, the computer program 'maxqda'²⁰ was used, which is based on the concept of 'Grounded Theory'. Exploration, interpretation and creation of categories have been simply and comprehensively done.

4.5.1. Consecutive steps in data analysis

The following consecutive steps in data analysis are meaningful for the further process of this study²¹. The steps and their meaning for this particular case are briefly presented in the following. In general, since it is an immense amount of data, it is indispensable to select the assumed relevant segments out of the whole, in order to intensely analyze them (Breuer & Dieris 2009:79)

²⁰ See <http://www.maxqda.com/>

²¹ See Chapter 4.2.1.1: Methodological framework, where the foundational method of GT is elaborated on.

and come to a conclusion directly referring to the initial research question. Doing that, one should be aware that the researcher has the responsibility to subjectively decide which segments of the interviews provide relevant information and which segments can be put aside.

The first step of data analysis was 'open coding', where the transcribed interviews were filtered for the first time in order to form categories. In a second step, called 'axial coding', the filtered data was assembled to create connections between the categories. Finally, 'selective coding' brought all strings together to form a valid theory or result based on the previous consecutive analysis steps.

4.5.1.1. *Open coding*

The various segments of the interview were thoroughly analyzed in order to 'open up' phenomena and assemble them in representative generic terms (codes). The target was to create clusters of typified expressions. It was the goal to find a possible 'interpretation frame' of a data segment or phenomenon (Breuer & Dieris 2009:80). This could be done by searching for similarities or differences between each event, occurrence or related phenomena within the collected data. Subsequently, 'similar incidents are to be appointed and assembled in categories' (Breuer & Dieris 2009:80).

Using the computer program 'maxqda', the transcribed interviews were inserted as readable documents. First of all, the key questions of the semi-structured interview served as guideline to form various categories. Then, the documents were deductively searched for codes that fitted in those categories. As soon as a segment in a certain document was found to be a valid code, it was marked and dragged into the respective categories. When afterwards opening the category, one could find all the interviewees' statements referring to the particular key phrase. During the process of open coding, the newly formed codes can help to abstractly identify and to theoretically cluster several phenomena. Out of this compilation, the researcher can contemplate which categories are significant for the further process of the research. The characteristics of those categories were subsequently identified and closely examined (Breuer & Dieris 2009:81). Nevertheless, with forming categories

we had to keep in mind the previous knowledge and possible bias of the researcher and the people who assisted. While coding, the inductive and deductive procedure was mixed: When a new category was formed through an inductive approach, the data was searched again (in a deductive way) for corresponding segments.

It was possible to find and compare the categories' characteristics and dimensions by creating sub-categories. This serves the ultimate development of a theory. However, the continuing process of research will reveal in how far these sub-categories including their characteristics and dimensions are of deeper significance for a theory (Breuer & Dieris 2009:84).

4.5.1.2. Axial Coding

According to Strauss & Corbin, axial coding is a series of procedures to assemble the data after open coding, by creating connections between categories. This is achieved through using a paradigm code, which contains the following aspects: preconditions, context, action strategy, intervening conditions and consequences (Strauss & Corbin 1996:75). This means the generated codes would be systematized and brought in interrelation with regard to content. Based on the paradigm model of Strauss & Corbin, the codes were organized in six categories:

a) Causal precondition

Causal preconditions describe the incidents or events leading to the appearance or development of a phenomenon (Faix 2007:92).

b) Phenomenon

The phenomenon refers to the central idea or event pointing at a series of (inter)actions in order to master or cope with the situation (Faix 2007:92).

c) Context:

The context represents the frame of specific conditions in which the action strategies and interactions took place (Strauss & Corbin 1996:81).

d) Intervening conditions

Any action strategies and interactions that are directed at a particular phenomenon are influenced by structural preconditions, called intervening conditions. They either facilitate or constrain the used strategies within a specific context (Strauss & Corbin 1996:82).

e) Action strategies and interactions

Action strategies are meant to manage, overcome, accomplish or respond (to) a phenomenon within a series of perceived conditions. The (inter)actions should be process-related and be target-oriented to the phenomenon. In addition, any reasons for missing action strategies in the particular situation are to be scrutinized and searched for (Faix 2007:93).

f) Consequences

Any (inter)action causes a result or a consequence. These are not always to be predicted or may also be unintentional. (Faix 2007:93).

Consecutively, the individual statements of the participants were assembled in the following scheme in order to assort them into an overall interrelated context:

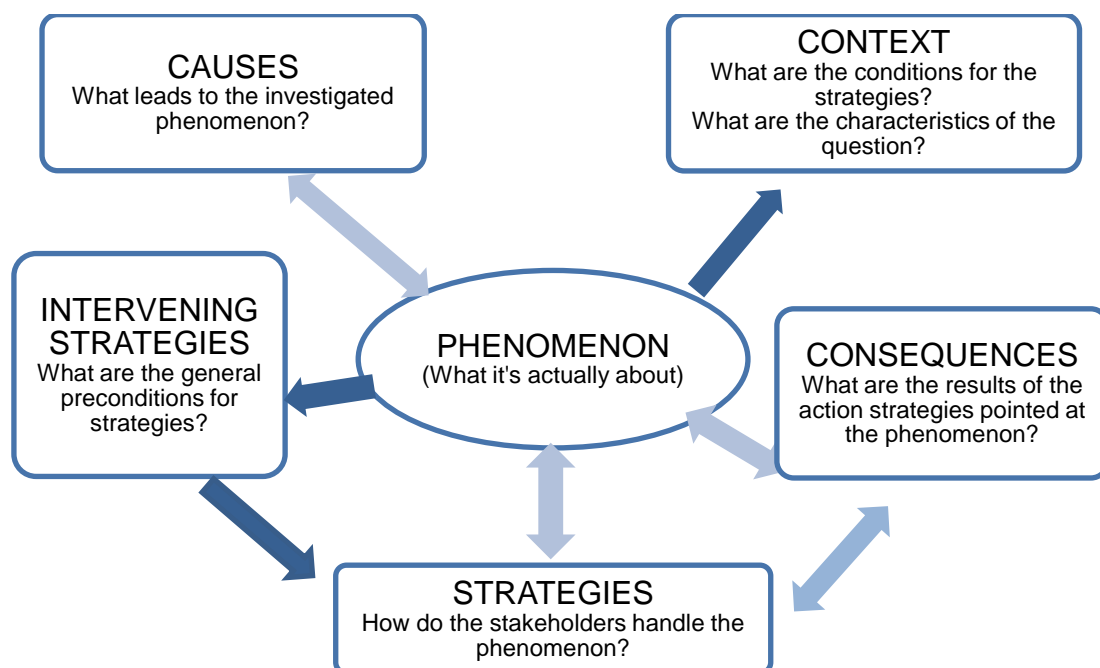


FIGURE 4.3: PARADIGM CODING MODEL (Source: Faix 2007:94)

4.5.1.3. Selective Coding

The final process of selective coding helps to generate theories. Selective coding creates new categories by focusing on the initial research question and research objectives. Therefore, this part of generating a theory within the methodological process of the Grounded Theory is very important (Strauss & Corbin 1996:194-117).

Since the preceding coding processes of open and axial coding generated a great number of interesting findings, including new correlations in terms of content and new notions, the significant ones were identified. It was crucial to focus on the data and correlations that were significant for the initial research problem. Finally, the process of selective coding brings the broad evaluation of the data back to the research question. In addition, the validity, reliability and credibility are reviewed (Faix 2007:252).

The previous findings were reviewed in detail and examined for the initial research question, to make sure they were in line with the primary research intent. Patterns were opened and categories were newly combined in order to assemble a central theme that continuously drew through the whole data. Through this process, the validation of data and theory was ensured (Strauss & Corbin 1996:109).

4.6. ETHICAL CONSIDERATIONS

Since the ethical issues and predicaments that can ascend during the research study are kept in mind, comprehensive ethical considerations make sure the participants' rights are not in any way touched during the process²². The participants' 'rights and dignity must be respected at all times' (Salkind 2009:79). One instrument to guarantee this is the consent form which each participant was asked to thoroughly read and sign before any data collection took place. It informed the participant about the content of the study, his/her rights as well as contact details of the researcher.

²² See Chapter 1.9.: Ethical considerations

A photocopy of the following Consent form pattern was provided for each participant²³.

EMPIRICAL QUALITATIVE STUDY

‘Discussion of creativity as a factor contributing to human development in Ethiopia’

The project wants to study Ethiopian citizens' individual perception of 'creativity as capability' as means to foster human development in Ethiopia.
We would like to ask you to take some time to participate in this project and answer questions about your perception concerning 'creativity as capability' in Ethiopia

CONSENT FORM

I know about my following rights:

- **My right to privacy**
I may refuse to answer a question at any time.
- **My right to anonymity and confidentiality**
I have total freedom to speak openly without any risk of consequences. In no way may my answers or any other hint in the paper give clues about my individual personality.
- **My right to voluntary participation and the right to withdraw**
I have total freedom to end my participation in the study at any time without further explanation or consequences.
- **My right to informed consent**
I have access to all necessary information concerning my role within the study and have power over agreement.
- **My right not to be harmed**
I am in no way in any danger because of my participation in the study.

I agree to take part in this study

Signature of Participant:

Name of participant:

Date:

Name of the investigator: _____ contact details: _____

FIGURE 4.4: CONSENT FORM PATTERN

²³ The original completed forms of the participants are attached in the appendix.

CHAPTER 5: PERFORMANCE AND RESULTS OF DATA ANALYSIS

5.1 INTRODUCTION

This Chapter presents the performance of the actual data analysis and first findings of the research investigation. As one could observe throughout the study, due to sub-processes like observing, experimenting, sampling and evaluating, the research process became dynamic and 'lost' a linear and rigid procedure (Faix 2007:64). This is why the study was divided into three major aspects: 1) the context of discovery (See Chapter 4: Research design, field of practice), 2) the context of clarification (See Chapter 4: Data collection, data analysis) and now the third aspect: 'the context of application', that contains an detailed research report (Faix 2007:65). The comprehensive final conclusions can be found in Chapter 6.

The research report gives an overview about the significant findings. First, the outcome of Open Coding is presented, providing also an insight on the 'maxqda' program that was used, supported by illustrations of the code system. Following on this, the findings of Axial Coding is presented, bringing the different categories in correlation with each other. In addition, a comprehensive evaluation of each interview is included. The most significant results from the FDGs are added in order to ensure valid triangulation. Then, the results of Selective Coding bring the significant findings from before into context with each other as well as back to the initial research question.

5.2. RESULTS OF CODING

5.2.1. Findings of Open Coding

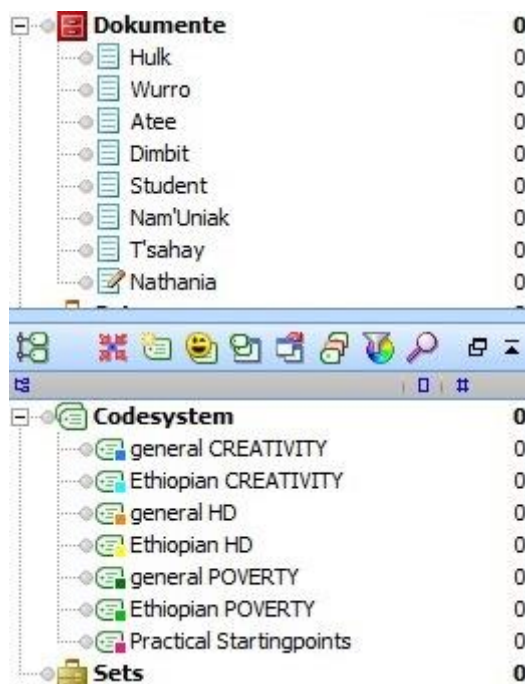


FIGURE 5.1: DEDUCTIVE OPEN CODING

Using the Computer program 'maxqda'²⁴, the transcribed interviews were inserted as readable documents. The key questions of the semi-structured interview served as guideline to form several categories, always keeping in mind that due to GT, those categories might be changing during the analyzing process. Then, the documents were deductively searched for codes that fit in those categories. For the first round of deductive open coding, the following categories had been set (Figure 5.1: deductive open coding).

Keeping in mind the guideline of the semi-structured interview as well as the initial research question, the first categories to filter the eight documents with were creativity (general and Ethiopian) as well as Human Development (general and Ethiopian), Poverty (general and Ethiopian) and practical starting points. As soon as a segment in a certain document was found to be a valid code, it was marked and dragged into the respective category/ categories. When afterwards opening the category, one can find all interviewees' statements referring to the particular key phrase.

After deductively coding all the documents in a first round, it became obvious that it was necessary to revise the categories, to create some more detailed categories and to divide them into the following subcategories. Those categories were inductively formed due to numerous statements of the interviewees that made clear it was necessary to put further focus on the following topics (Figure 5.2: Inductive open coding).

²⁴ See <http://www.maxqda.com/>

The category ‘Ethiopian creativity’ was inductively divided into three sub-categories and contains codes about ‘missing or hindering factors for creativity’, ‘existing creativity’ and statements about ‘potential creativity’ in Ethiopia.

During open coding process, more and more sub-categories were opened up inductively, for example ‘practical starting points’ is now divided in eight different sub-categories due to the diverse statements of the interviewees.

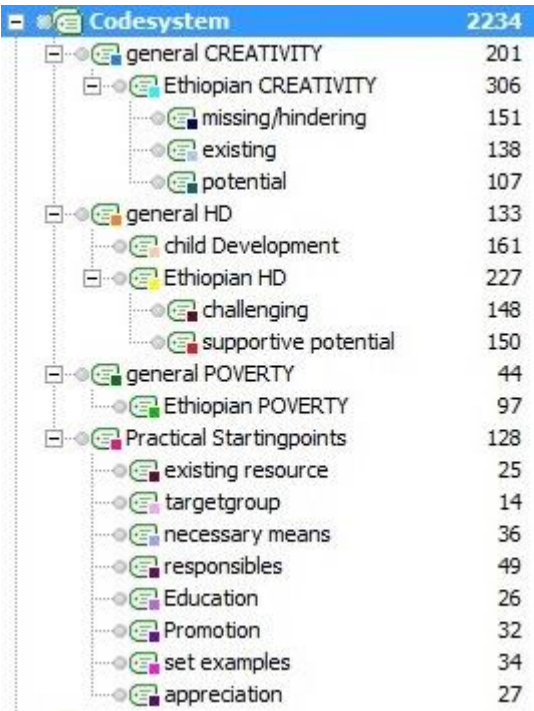
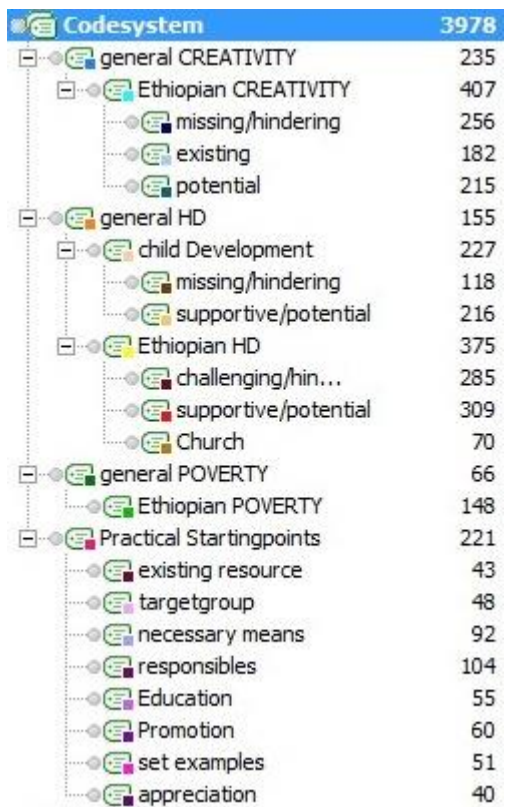


FIGURE 5.2: INDUCTIVE OPEN CODING

Since the new category was inductively formed due to a significant statement in the eighth interview, all seven previous documents needed to be searched deductively for these new codes again. This way, several rounds of open coding emerge. As stated before, finding and comparing the categories’ characteristics and dimensions by creating sub-categories served the ultimate development of a theory. However, it became obvious that the continuing process would reveal these sub-categories including their characteristics and dimensions are of deeper significance for a final theory (Breuer & Dieris 2009:84).

The FGDs contained questions that built up on each other: One question of FGD 1 built up on the outcome of one semi-structured interview and FGD 2 partly built up on the outcome of FGD 1. That is why their documents were added last to the open coding procedure, after the inductive coding of the semi-structured interviews was finished. After adding the FGDs to the group of documents and once again going through the procedure of deductive and inductive coding, the final code-system assembled as follows (Figure 5.3: Final code-system after open coding). Almost 4000 codes sum up the whole data of interviews. By the allocation to the different codes on the various cate-

gories, one can have a first notion of where to put focus in the following process of analysis. However, the quality and importance of the codes might not necessarily rest on the quantity only, as the following procedures will show. Creating new sub-categories during the second round of open coding let emerge an additional depth to the analysis.



The sub-categories arrange the different codes with regards to contents and put different emphasis and focus on the characteristics of the codes, which is called ‘dimensionality’ of codes (Faix 2007:170).

FIGURE 5.3: FINAL CODE-SYSTEM AFTER OPEN CODING

Dimensionality of codes through sub-categories and emphasis

Most of the formed sub-categories already serve to give the codes different dimensions. If too many codes were found within one sub-category, the different dimensions were either assembled to yet another level of sub-categories or were appointed with different scales of ‘weight’ (1-3) to make sure emphasis is given on their importance/ significance for the further analysis. For example, after analyzing FGD 2, a total number of 674 codes had been assembled. Without giving dimensions, there would be no way to keep track of the most significant ones at the end. ‘Maxqda’ makes it possible to view all 674

codes in descending order due to their given dimensions during coding process.

Therefore, it could be easily discovered that three (3) statements with the dimension '3 out of 3' seem to be more significant than others or seem to contain key information for the further process of research. For this reason, giving dimensions to the code-system can be of further importance for the 'axial coding' when connections between the codes are analyzed and the statements are brought into bigger context.

Lexical analysis and 'In vivo Code'

The tool of lexical analysis can give a good overview on the key phrases of the interviews (Faix 2007:188). It searches for a given key phrase and shows all the statements/ codes, where a participant used the respective wording.

The lexical analysis tool became of further importance during inductive coding, when one FGD repeatedly mentioned 'church' as influencing factor for HD in Ethiopia. When inserting 'church' as well as related expressions like 'religion', 'religious', 'spiritual', 'pastor', 'Sunday school', 'faith' and 'prayer', 54 new codes from several documents emerged, building a new sub-category. Later on, all documents were searched respectively for fitting codes, and related statements were included and added up to a whole of 70 codes. Due to the quantity but also the quality of these statements, it can be assumed that the religious factor will play a significant role in answering the research question. This particular mentioned code that emerged over and over again in several documents focused on the importance of church or spiritual institutions in Ethiopia. This is a thought that had not been raised at all in the pre-considerations or the interview questions.

Therefore, a new sub-category named 'church' (within the category of Human Development in Ethiopia) was developed. This category was developed only because of unexpected statements that were made by the participants; therefore it is called 'in vivo code' and is given greater importance, since several experts found it crucial enough to mention it. After finishing the process of

open coding, a total number of 70 codes were assembled in the new category 'church'. 7 of 8 interview partners mentioned it several times, while those who mentioned put very high emphasis on the influence of church leaders on society. This can give additional notions when analyzing the content further.

The following figure illustrates an actual momentary image of the 'maxqda' procedure and the original quote that led to the 'in vivo code' (marked in lilac color), while the colorful brackets on the left side mark numerous respective codes.

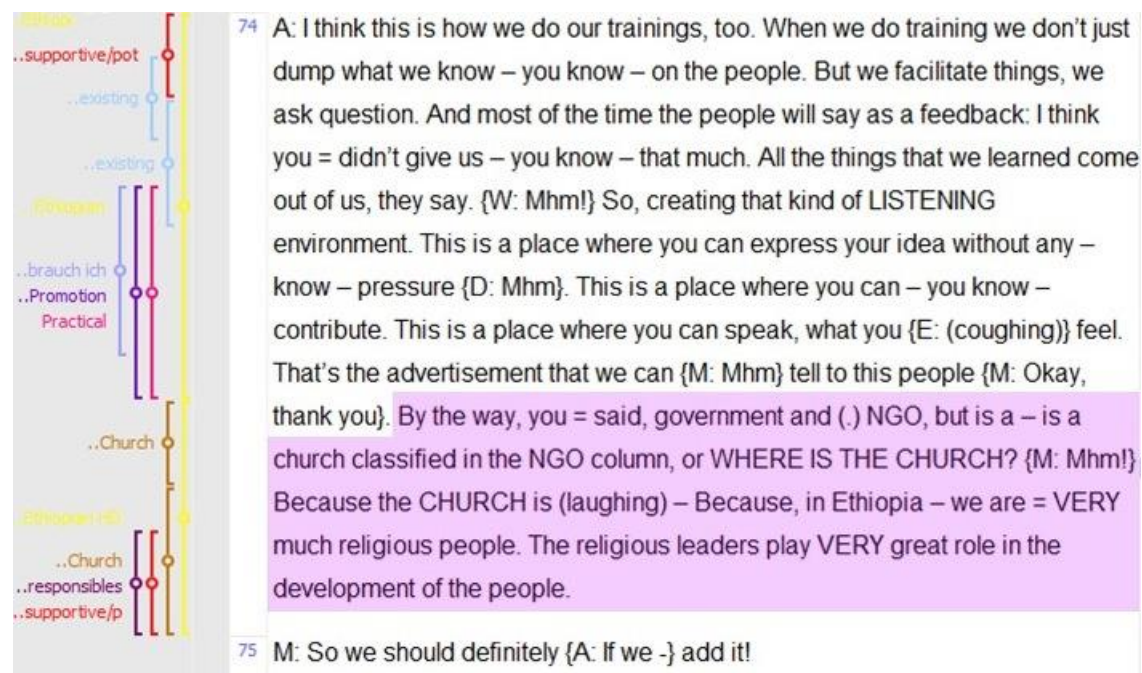


FIGURE 5.4: IMAGE OF THE INITIAL CODE THAT LED TO THE 'IN VIVO CODE'

Code-Matrix Browser

In 'maxqda', the Code-Matrix Browser serves as a good overview of the different interviews when it comes to the frequency of the codes within different categories. A diagram visualizes the codes as small or big dots; their size depending on their frequency. One axis represents the 10 documents (semi-structured as well as FGDs), while the other shows the colorful code-system. The knots/ dots have the same color as the respective codes.

The main correlation knots are represented, because they can be of further use for the 'axial coding' later on as well as for any future interpretation of the findings. Significant results using the method of Code-Matrix Browser are the following:

- **Wurro** and general Creativity
- **FGD2** and (existing) Ethiopian Creativity
- **FGD1** and missing/ hindering factors for Ethiopian Creativity
- **FGD1+2** Ethiopia's potential concerning Creativity
- **Hulk+Nathanian** and general Human Development
- **FGD2** and general Child Development
- **Atee** and missing/ hindering factors for Child Development in Ethiopia
- **FGD2** and supportive factors for Child Development in Ethiopia
- **FGD1** and Human Development in Ethiopia
- **Uniak+Student** and Church as factor in Ethiopian Human Development
- **FGD1** and general/ Ethiopian poverty
- **Hulk+Uniak** and Practical Starting Points²⁵
- **T'sahay** and Existing Resources (practical starting points)
- **Student** and Necessary Means (practical starting points)
- **Student** and Education (practical starting points)
- **Uniak** and Promotion (practical starting points)
- **Nathanian** and Set Examples + Appreciation (practical starting points)

To reflect on these topics, one can have first ideas where this research might lead to later on. This gives the researcher first specific insights on several notions that seem important to the individual interviewees. If some of those notions become evidently more important during the consecutive steps of analysis, one can come back to the interview partners who put special emphasis on them in the first place.

²⁵ Both FDGs have significantly more results than the other documents, since several issues were focused on more intensely. For the purpose of identifying the one-on-one interview results, the FDGs were omitted concerning frequencies on 'practical starting points', since they strongly dominate the findings.

Code-Relation Browser

In 'maxqda', the Code-Relation Browser represents the relation between different categories. Two axes oppose the categories to each other. Concerning the knots/ dots, the principle of presentation is the same as for the Code-Matrix Browser. It was searched for any noticeable connections between the categories 'Ethiopian Human Development (HD)'/ 'Ethiopian Creativity'/ 'Ethiopian Poverty'/ 'Practical Starting Points' and all other categories or sub-categories. Significant findings are the following:

Experts seem to draw a connection between low levels of HD with a lack of creativity, since 'missing/ challenging factors in Ethiopian HD' overlaps with 'missing/ hindering factors in Ethiopian creativity' in 134 codes.

In line with the first statement, experts seem to draw a connection between high levels of HD and a conducive environment for creativity, since 'potential/ supportive factors in Ethiopian HD' overlaps with 'factors for potential Ethiopian Creativity' in 123 codes.

'Church' stands in strong connection with 'Ethiopian Creativity' (29 codes), sharing the highest score with the sub-category 'factors for potential Ethiopian Creativity' (18 codes), which means that the interviewees see the Ethiopian churches as a contributing factor for increasing the level of creativity in the country.

The participants perceive education as a major practical starting point, since the highest score between 'supportive/ potential factors for Ethiopian Child Development' and 'Practical Starting Points' is seen at the sub-category 'Education'.

Between 'Ethiopian Poverty' and 'Ethiopian Creativity' is found a significant connection. The sub-category 'missing/ hindering factors for Ethiopian Creativity' reveals 52 codes, but 'Existing Ethiopian Creativity' only 20 codes. This gives a first glimpse that Ethiopian experts see a connection between the lack of creativity and Ethiopian poverty.

At 'Practical Starting Points' for a program that enhances Human Development, 'Child Development', followed by 'Existing Ethiopian Creativity' is seen

as 'Existing Resources'. This shows that the experts might not only see Ethiopia's children but also creativity as a resource for Human Development.

The sub-category 'Practical Starting Points: Necessary Means' shares most codes with 'Ethiopian HD', 20% of which go to 'Ethiopian Church' alone. This shows that several participants see the necessary means for practically establishing creativity-enhancing programs in the HD-sector, especially in Ethiopian church.

'Set Examples' and 'Appreciation' score high in relation to 'potential/ supportive factors for Ethiopian HD' as well as in relation to 'Ethiopian Creativity'. This shows that experts have high hopes in the strategies of setting visible examples and of appreciation when it comes to enhancing both Ethiopian HD and its creativity.

The participants seem to see 'Ethiopian Poverty' as the major 'challenging/ hindering factor for Ethiopian HD' (71 codes), but also as 'missing/ hindering factor for Ethiopian Creativity' (52 codes).

However, it is remarkable, that 20 codes were found for 'Ethiopian Poverty' to be a factor for 'potential Ethiopian Creativity', as well as 36 codes for 'Ethiopian Poverty' to be a 'potential/ supportive factor for Ethiopian HD'. This shows that some experts also perceive poverty as potential fostering factor for both HD as well as creativity.

TABLE 5.1: FINDINGS OF THE CODE-RELATION BROWSER

The results of the Code-Relation-Browser show first visible relations between the several interviews. Now, first clear connections can be drawn between the several interviews. These notions make it easy to draw first connections to the actual research question and give first relational insights the research might lead to.

Some of those thoughts will become more significant than others during the consecutive steps of axial and selective coding. Several key words mentioned now (for example, 'Appreciation' or 'Acknowledgement' of creativity) will be given higher attention when continuing to the axial coding.

5.2.2. Findings of Axial Coding

After several procedures of Open Coding, the numerous codes needed to be systematized and brought into connection with regards to contents. In small scale, this had already happened through the different dimensions and giving emphasis (1-10), but it also had to be done comprehensively in terms of categories. A short overview about some significant comprehensive findings in terms of categories was given by the Code-Matrix-Browser and the Code-Relations-Browser, whose results were examined further from that point on. This was done by using a Paradigm code²⁶, containing the following aspects: the phenomenon in the center of investigation, surrounded by the respective preconditions, context, action strategy, intervening conditions and consequences (Strauss & Corbin 1996:75).

Below, the phenomena are brought into axial correlation. Doing that, the initial research question ('How do those involved in child development in Ethiopia perceive the promotion of creativity as a means to foster holistic human development?') forms the phenomenon. The other aspects are arranged around this phenomenon and are brought into correlation. The perception of creativity in Ethiopia is thereby brought into axial context of the individual interviews.

To arrange the different statements into those categories, the following questions were asked while searching the documents thoroughly:

- **Phenomenon:** How is the promotion of creativity perceived?
- **Causes:** What leads to/What hinders the promotion of creativity?
- **Context:** What are the conditions for the promotion of creativity? What are the characteristics of creativity?
- **Strategies:** How does he/she handle his/her perception of the promotion of creativity? What actions does he/she suggest?
- **Intervening strategies:** What are the general preconditions/ motivations for his/her strategy to handle the promotion of creativity?
- **Consequences:** What are the results of the action strategies pointed at the promotion of creativity?

²⁶ Please see Chapter 4.5.1.2.: Axial Coding

Before presenting the detailed results of axial coding with every single semi-structured interview, the following table presents most significant findings combined as an overview. This later served as a reference point to perform the process of selective coding:

PARADIGM CODE	Nathania	Wurro	Hulk	Dimbit	Atee	Student	Uniak	T'sahay
PHENOMENON Perception of promotion of creativity	Creativity (C) is not promoted People should become creative	C is not appreciated C as a capability to defeat problems	C and HD are mutually inclusive C is not promoted; can work in every setting; needs to be valued	Everybody can contribute something new, if you like what you do; C is not appreciated	Freedom and C are interconnected C is 'killed' by societal regulations	Children should be equipped by C C vs Conformity of the society, is not 'yet' promoted	C & HD are intertwined C questions status quo; brings improvement, but is discouraged	Individuals matter & have to grasp C C opens up countless opportunities
CAUSES Factors leading to/ or hindering the promotion of C	Rather hindering Lack of creativity Predecessors are followed blindly	Society is blocked Challenge as supporting factor Survival as hindering factor	Hierarchical ETH culture does not allow C Individuals cannot reach potential	C isn't encouraged Children have no voice personal models as inspiration	C is not seen as asset; is blocked by society Children are not heard and seen	C is not seen as asset; can destroy Resources are not utilized properly Individual relevant	Discouragement by society Lack of knowledge Challenge as supporting factor	Challenge as catalyst for C Cultural barriers do not allow C Individuals matter
CONTEXT Conditions for/ or Characteristics of promotion of C	C is not a choice C brings a better future	C is not seen as asset C is given equally C is problem-solving	Resources are not utilized C could be problem-solving C moves Child-Development	C means to contribute something Effort not result should be rewarded	C is freedom of thinking; is present in everybody, needs to be facilitated Poverty hinders C	C starts with questioning norms Existent C is not taken further C as major contributor of HD	C means understanding and applying something new C as gift & skill; can tackle poverty	C is connected to HD; is the key foundation to tackle poverty; C as gift & ability to get out of boxes
ACTION STRATEGIES to handle the promotion of C	Foster C Teach C Mentor C	Foster C in child projects Start small Solve problems Create conducive settings	Change attitude Give C value Foster C in Child-Dev Government is already promoting	Allow people to contribute Encouragement of Effort of C on family level	Encouragement & facilitation of C Focus: child-dev Church leaders as crucial starting point	Spread existing C Start from learning institutions & home of children Participation & Vision-sharing	Mentor C Teach critical thinking Encouragement Education & Child-Dev	Start with children at play-area, Foster C through small activities use simple material C as therapy to tackle problems
INTERVENING STRATEGIES preconditions to handle the promotion of C	Appreciation Acknowledgement	Basic needs Believing attitude Religion Time to change Challenge as catalyst	Appreciation Acknowledgement Showing not preaching Time to change	Appreciation Acknowledgement Fuel motivation	Appreciation Acknowledgement Show success Use community life as conducive environment	Acknowledgement of society Time factor Globalization & competitiveness	Acknowledgement of new generation Time factor Believing attitude	Use of existing resources Missing commitment is growing
CONSEQUENCES Results of the action strategies	A better future Fast and safe development	Happiness Overall benefit Economy development	Holistic HD C brings empowerment	Tackle poverty Concern that it might stay the same	True HD & transformation Hope because small starts are there	C beats poverty Reduction of interpersonal tensions through C	C brings sustainable change; Hope of an independent youth	C brings overall change Time factor C is root solution

TABLE 5.2: OVERVIEW OF AXIAL CODING: SIGNIFICANT RESULTS

5.2.2.1. Evaluation Nathania (Interview 1)

The paradigm code of axial coding opens up Nathania's interview in the following way:

1. **Causal conditions for the phenomenon:** Factors hindering or leading to the promotion of creativity, based on personal experiences and biography.

In the transcripts, Nathania mentions that he did not have any opportunities to grow creatively when he was a child. He repeatedly states that nationwide (by government authorities as well as organizations and individuals), creativity is neither acknowledged nor appreciated let alone promoted in the development of children.

N: [...] No one acknowledges your creativity, and also you are not given opportunity by like training, and also (.) people who = model you to be creative, so you struggle {M: Mhm}.

M: How – how do you feel about that today?

N: In the first place I said I am not creative. It's because of this thing {M: Ah}. Yeah. Your childhood is not mentored in a way that you become creative, so you will see it today. It will reflect itself in your activity today with relation to the ministry, with relation to also daily life {M: Yeah}. So, it hampers your activity.

M: And how do you feel about that? What's your emotion toward that?

N: I feel bad. (...) I feel bad, at the same time I struggle to start it today and to be creative, and also to create a generation which are not affected like me, for being not creative.

He also mentions that his perception of creativity is shaped by the different media as well as by famous creative role models he sees on TV or reads about. In addition, Nathania acknowledges the creativity of children on the streets and reflects his perception of creativity due to their ideas and small innovations.

2. **Phenomenon:** Initial content and underlying substance of the investigation, which embraces the other concepts: Perception of promotion of creativity.

Nathania presents a strong idea about how he perceives the promotion of creativity in Ethiopia. He states that overall in Ethiopian society, creativity is

not promoted. He refers to the formal way child development organizations operate by ignoring new ideas and rather focusing on tradition and their 'predecessor's way of doing things'.

N: In - in government offices, in organizations, for example like (.) many organization who work on children. They do things formally, and they do things the same way their predecessor was doing {M: Mhm}. They lack creativity. The government also do not sponsor creativity, do not show ways of doing things in a creative manner, so we lack in these formal organizations {M: Mhm}. And also they do not adopt the creativity I was telling you is all over the street. They don't acknowledge them. So, this formal institutions lack to promote creativity and also to be creative by themselves.

However, Nathania is convinced that people should 'become creative'. Yet, he mentions 'culture' as a major challenge to the promotion of creativity, which would make it hard for creativity to be welcomed.

3. Context: Conditions or characteristics for the promotion of creativity.

According to Nathania, creativity is not a choice but a 'must', since Ethiopia is a poor country and can face poverty only through creativity. He calls creativity an 'indispensable thing for existence' but also acknowledges the fact that neither society nor the individual sees creativity as an asset or capability, even though 'small' or 'simple' creativity can be found on the streets. Overall, he calls creativity important for life and for one's better future. He also sees it as an instrument to do things wisely, effectively and to reduce hardship. According to Nathania, creativity has the power to create jobs, to avoid problems and to change the way of life of individuals as well as society. Discussing the issue of Human Development and the cultivation of someone's full potential, he describes a creative environment in the following way:

N: If (.) you are creative, (.) your – your development will be safe, and also you will develop in an environment where you will make informed decisions, and where you grow with knowledge, where you grow in a way that you can – you know – influence others.

Nathania obviously relates creativity or leading a creative life to an environment that goes in line with the general description of Human Development, since he mentions 'informed decisions', 'knowledge' and 'influencing other

people'²⁷. In addition, Nathania mentions several times that 'people who are not creative are mostly poor', which altogether shows his notion to relate the lack of creativity with poverty and in turn the presence of creativity with possible Human Development.

4. Strategies: Strategies to handle the perception of the promotion of creativity, based on Nathania's suggestions.

Nathania is basing his strategies not on what he personally does in order to promote creativity in Ethiopia but rather on suggestions of what should be done in general. His focus is put on fostering and teaching creativity, especially transferring or expanding it to the organization level, where it needs to multiply. He strongly condemns the 'selfishness' of some creative organizations that are not willing to share their new ideas to let others benefit. Yet, he states that because of the lack of creativity in his personal background, he 'struggles to start it today' and struggles to foster a new generation. It is obvious that Nathania perceives the promotion of creativity as significant in order to foster Human Development in Ethiopia, but struggles to implement it practically. Throughout the whole interview, his suggestions on how to practically implement creativity-enhancing programs as strategies stay rather abstract:

N: What they need is just to go into action and just start (.) growing this creative people.

Nathania puts strong focus on acknowledgment and appreciation of creativity. He mentions existing TV or Radio programs that prize and promote creativity through innovation competitions, which continuously convince society of the significant effects of creativity. Even though Nathania states that he misses Ethiopian role-models when it comes to creativity, he mentions the crucial practical aspect of 'mentorship' and the importance of set examples by 'models of creativity' several times throughout the interview:

N: The good thing for children is, they learn fast. If we teach them to be creative, if we just show them models of those who are creative, they will adapt that situation and they will start to be creative themselves {M: Mhm}. So, if we teach them how to be creative, if we teach them creativity is important for their life, for their future, it will enhance their growth.

N: Potential only grows if you are given opportunity. If you are free from intervention. Negative

²⁷ See Chapter 3.3: Human Development, UN definition of HD.

interventions actually. You may need mentor, but if someone interferes, if someone – you know – despises your creativity, if it says – you know – you are doing non-sense! Your potential to be creative also lowers {M: Mhm}. So, (.) it has something to do with the promotion of creativity.

As this last quote shows, every statement can contain several paradigm codes. This one strongly leads to

5. Intervening strategies: The strategies' preconditions to handle the promotion of creativity, based on Nathania's personal motivation.

As the above quote shows, Nathania is convinced that negative interventions towards creativity are very much present in Ethiopian context. Therefore, the action strategies are respectively influenced. If creativity is despised instead of acknowledged, the subsequent action strategy of promoting creativity seems in vain. To Nathania, it is most important to give 'the necessary attention creativity deserves'. Accordingly, acknowledgement and appreciation of creativity as capability becomes a crucial precondition for any other action strategy effort to 'teach creativity'. Therefore it serves as an intervening condition as well as an action strategy itself:

N: Practically. The first one is, whether it's important creativity or nonsense-creativity, it should be acknowledged. People are trying to do something, we should give applause for that – for that try.

To Nathania, another important intervening precondition for any action strategy is the opportunity given for people to be creative, that is, the allowance to become creative in the first place. According to Nathania, a 'negative intervention' is to despise creative efforts of Ethiopians.

6. Consequences: Results of the action strategies pointed out at the promotion of creativity, based on Nathania's expectations for the future. Nathania sees a 'fast and safe' development as immediate result of promoting creativity in someone's life. Due to an expected continuous promotion of creativity throughout Ethiopia, Nathania therefore anticipates an overall 'better future'. He speaks of enhancement of growth, growing potential and guaranteed

sustainability as results. Once creativity (as preceding action strategy) is fostered, Nathania strongly expects other organizations to adopt the promotion of creativity:

N: They will adopt! {M: Mhm} If this = things are – you know – (.) believed to change their organization, there is no way they – they cannot welcome this creative ideas

This would help organizations to change and ‘help the lives of children’ and ‘many people’ as a consequence. Once again, Nathania underlines his arguments by pointing at the importance of appreciation, even as a result of promoting creativity.

N: There is a promising future. People are now starting to talk about creativity; they are – you know - appreciating creative people. They are also learning the importance of creativity. What they need is just to go into action and just start (.) growing this creative people.

This gives the notion of a possible snowball effect, once promotion and appreciation of creativity start to increase, because both aspects seem to be mutually dependent. Overall, one can see that the first findings of open coding for Nathania turn out to be significant.

5.2.2.2. Evaluation Wurro (Interview 2)

The paradigm code of axial coding opens up Wurro’s interview in the following way:

- 1. Causal conditions for the phenomenon:** Factors hindering or leading to the promotion of creativity, based on personal experiences and biography.

According to Wurro, a major factor that hinders the promotion of creativity within the nation is the current cultural attitude of Ethiopian society, which she describes, inter alia, as ‘blocked’ and ‘frustrating’:

W: We appreciate the past, we’ve been this great nation, this Christian nation, this warrior nation, this creative nation but now it’s not happening anymore {M: Mhm}. So, our attitude, our thinking is blocked.

On the one hand, Wurro remembers poverty-related ‘challenges’ and ‘problems’ in her personal life that served as causal conditions leading to the de-

velopment of creativity in order to find a way out of that problem. All in all, she reviews her ‘abandoned’ childhood to be the initial source of her creative way to approach problems. Therefore, she even calls the existing problems and challenges all over Ethiopia possible ‘resources’ that can be used to promote creativity. On the other hand, she clearly states that struggle for bare survival significantly hinders the development of creative thought:

W: EVERYTHING is survival. We {M: Mhm} struggle for EVERYTHING. And most of the things we use are backward in technology. Like we don't even have = time to stop and think: How can we make this one better? How can we make this (.) to the next level or something. We don't have the time or (.) attitude of thinking that we saw if creativity is fostered in our culture, in our community, we will improve our lives.

Wurro mentions that she admires artists and inventors from other cultures, whose creativities make life enjoyable. At the same time, she describes a general picture of Ethiopians who ‘don’t live life’, but merely exist. It is obvious that this heavy contrast strongly influences Wurro’s perception of the importance of creativity as a capability, because she describes the impact of creativity and the seeming impossibility for Ethiopians to reach such kind of potential:

W: I always admire people who innovate or create technology. I always get (.) intimidated. I hate it to think that I have the same brain they have! Those who created those technologies. I struggle to know how to use them, but these people, they create them. I – I cannot tell you all the names of these people. You can – you can see your Iphone, you can see your Laptop, you can see electricity, you can see many things. As people like me, we struggle to know HOW to use these things. But these people, they think before we thought of this thing exist - could exist. And they created them. And many people frustrates me.

2. Phenomenon: Initial content and underlying substance of the investigation, which embraces the other concepts: Perception of promotion of creativity.

Wurro perceives creativity as ‘the only way’ to defeat the poverty-related problems in the country. To her mind, creativity ‘makes life easy’ and improves HD, serving as important condition for sustainable change. She substantiates this in the following way:

W: If creativity is not part of the government or the NGO work, I think the change would be very slow, and may not be sustainable {M: Mhm}. May not be addressing the felt need, you know. They might – without creativity, they might be doing the same thing again, and again, and again. For years {M: Mhm}. For more years, decades, and centuries. So, creativity is needed in combating poverty, in doing development. So, creativity is NEEDED, because all

the problems, all the needs are different. All the ways to tackle those needs are different. Different in time, different in context, different in nature, different in everything, so you need creative way and tools to address these things {M: Mhm}. So, the government needs creativity and NGO works also needs creativity I believe.

Wurro keeps comparing Ethiopia with other nations and states that Ethiopians appreciate current foreign innovations as well as the ancient creative actions of their own culture, but do not strive for new creational advancements at all. She points out that existing creativity is neither appreciated nor promoted in Ethiopian context. Even though small creativities can be seen all over Ethiopia, they are generally not perceived as a capability.

For Wurro, promoting creativity is the answer to reach where, to her mind, other countries have reached already.

W: if creativity is fostered in our culture, in our community, we will improve our lives. We will have – we will improve our economy. So, we will – we will start living and then enjoying life.

3. Context: Conditions or characteristics for the promotion of creativity.

According to Wurro, creativity is connected to freedom, thinking and deciding 'freely' and taking risk. Therefore, she obviously strongly connects creativity with the features of HD. For her, the foundational characteristic for creativity is that it is bestowed on all people equally. Therefore, it is a possible task to increase the level of creativity in Ethiopia, which she seems to be very determined about. She keeps coming back to pointing out that creativity serves for 'problem-solving'. This seems to be the most important feature of creativity for her that serves as significant aspect to defeat the problems of the country:

W: I define (.) creativity as an answer NO for impossible things. It is an answer NO for problems, it is an answer of (.) not accepting the word NO, the word IMPOSSIBLE, the word FINISHED or END. I defined it that way {M: Mhm}. It's going beyond the answer NO, beyond the impossible things. Thinking beyond the problem.

However, Wurro describes the conditions for the promotion of creativity as challenging, since culturally, it is not seen as an asset:

W: I'm afraid I don't see people seeing creativity as an asset. I told you, mostly we struggle or we are very proud of on how – if we know how to use the [...] already produced materials. There we are satisfied, like we can say: Like - If I can know how to use these devices, I feel like, you know {M: Mhm}, I am a better person. We are not moving or progressing towards creativity.

- 4. Strategies:** Strategies to handle the perception of the promotion of creativity, based on Wurro's suggestions and actions. This is greatly influenced by her 18 years of work experience in the child development sector.

Wurro calls it 'vital' to foster creativity in child projects. Practically, she wants to encourage them to be creative and provide them with the necessary equipment and conducive setting.

W: We can foster creativity in a way children, especially children under the age of 13, or maybe under the age of 18 – if we could provide them enough time to play, enough time and equipment and environment where they can be creative. And if we can create a family setting, a church setting (.) a community setting, a school setting that fosters creativity. Or that goes against to our culture. (.) If we appreciate them, if we encourage them, we can see creativity.

She acknowledges the challenge of society not yet appreciating creativity as an asset but is not intimidated by that; rather she states that one has to 'dare and pass and take the risk' until Ethiopian society would accept one's new creative ideas. Obviously, Wurro's way to approach any problem as a conquerable challenge pushes through all her action strategies of life. Several times, she mentions the importance to transform problems and challenges to possibilities by applying creative ways of finding solutions. Obviously, she sees her personal creative life action strategy applicable to Ethiopia's general Human Development concept. Her overall action strategy in relation to creativity is described as follows:

W: I might create ideas but not things {M: Mhm}. I might create ways of getting out of problem = This is how I see myself.

Wurro remembers contributing small creative ideas to the projects she's been involved in. She does not have big abstract ideas how to foster creativity in the lives of children, but wants to start small, using resources everybody can use:

M: What - How could creativity be encouraged practically within the lives of individuals or within these projects? Practically.

W: Oh, by helping people to think out of the box. And by trusting people to fail and learn {M: Mhm}. (.) By taking risk. And by appreciating a trial - endeavor of creativity {M: Mhm}.

5. Intervening strategies: The strategies' preconditions to handle the promotion of creativity, based on Wurro's personal childhood experiences and motivation.

To successfully foster creativity by creating conducive family-, church- and community settings, Wurro's first intervening precondition in order to support that action strategy is a believing attitude towards it. That attitude must be resistant to opposition and throwbacks:

W: Okay, (.) first of all, we need to believe in creativity. That must be our attitude, that must be our value. [...] We have to tolerate [peoples'] failure, we have to – not to be fearful of risk. [...] If they have safe environment to be creative, creativity would be enhanced.

She points out that this kind of change needs a lot of patience and time, since Ethiopian society only slowly adapts to change. Once again, Wurro mentions 'problems' as resource she would build upon and suggests to use the overall existing precondition of 'challenges' in Ethiopia to practically focus on and find creative solutions to. Therefore, she perceives challenges as catalyst for Human Development, resulting from her own biography.

As hindering factor for the action strategies, she clearly points at the fact that basic needs are not met in Ethiopia. The very first precondition for Ethiopians to become creative would be the provision of basic needs. She therefore identifies extreme poverty as Ethiopia's major hindering factor for creativity to increase:

W: People in order to be creative, you don't – I think, your basic needs at least should be provided {M: Mhm}. And you'll start thinking about creating new things. Empty stomach, empty mind, they say. Even empty motivation. So, at least the – (.) Like, a person should not be hungry or sick if he or she has to be creative {M: Mhm}. If he's sick, how can he be able to think creatively? So the Human Development, at least the BASIC needs should be met for a person to be creative. {M: Ah, ok} Like, (laughing) you cannot = expect creative thing = from a person, who lack everything, who struggle all the basic needs. So, if a person has made his basic needs, then creativity can come. The rest of the challenges would be a motivation for creativity.

In addition, she mentions 'religion' as one cultural factor hindering the successful development of action strategies pointed at the promotion of development. However, after going in detail, she asked to delete part of the interview. This is what she allowed to be quoted:

W: Religion contributed to that, using the religious power, people prohibit {M: Mhm} the nation

not to work, not to be creative. To condemn creative people.

6. Consequences: Results of the action strategies pointed at the promotion of creativity, based on Wurro's expectations for the future.

Wurro sees positive consequences in the individual life of children and adults if creativity is applied. She talks of 'happiness', 'feeling smooth' and 'successful' but also benefitting one's business and one's surrounding. Furthermore, she expects an overall benefit for Ethiopia and 'the whole world', once creativity slowly expands throughout the country. She talks of a change in the environment and successful economic development. She sees the life of children, their parents, their community and the whole world changed and once again points at the importance of not being defeated by problems but to tackle them creatively:

W: I hope to see a creative generation. I hope to see that. A generation, who can create, who will not accept NO as an answer, who will not be defeated (.) by challenges, by problems. Who would enjoy life.

5.2.2.3. Evaluation Hulk (Interview 3)

The paradigm code of axial coding opens up Hulk's interview in the following way:

1. Causal conditions for the phenomenon: Factors hindering or leading to the promotion of creativity, based on personal experiences and biography.

Hulk remembers his family creating small items and selling them in order to tackle economic disadvantage during childhood. Still, all in all he says creativity is not acknowledged or appreciated as a capability in Ethiopia. In fact, not considering creativity would be a contributing factor to Ethiopian poverty. Government as well as leaders and policy makers would 'just copy paste something from somewhere and try to apply it' to their own nation. Ethiopian culture would not allow simple people to come up with their own ideas.

H: They are giants, elders, people who are given a high position to think for others.

He states that because of a strong hierarchical society, your rank, age, expe-

rience and name would be factors to determine your right to produce something new or to be heard. In addition, the majority of society accepts and adopts this culture without seeing a necessity to change it. Hulk explains that generally, a child is not given any right to be heard. He states that the success of a given individual is dependent on the extent the individual is given room for creativity, while a negative response and pressure of cultural environment serves as factor limiting creativity immensely. He concludes:

H: Because if I was allowed to make my own choice and my own decision, I may not be where I am today. I may even go beyond those things which I think I have achieved in life, so I feel bad.

However, even though Hulk feels he did not reach his potential due to lacking opportunities, he recognizes his creative ability 'to see things from different perspective and to bring something out of the material' around him. .

These causal conditions already show clearly how Hulk perceives the promotion of creativity as capability:

2. Phenomenon: Initial content and underlying substance of the investigation, which embraces the other concepts: Perception of promotion of creativity.

Hulk recognizes the fact that at this point, creativity is rarely promoted in Ethiopian context and one is 'not given any chance to create or produce your idea here'. Even creating the awareness of its importance would take time and 'cost you everything'- Yet, he points out that

H: Creativity can work in every setting. No matter how the challenges or the limitations are. So, if an individual or people are VALUING this skill and are trying to develop it as capacity, as an asset to the thing they are doing, it will change their whole life and also help them to bring out any potentialities that is hidden downside {M: Mhm}. So, it is a catalyst for change.

Obviously, he has a very high opinion of creativity as a capability to bring change in the lives of people. He sees creativity as crucial factor, as source for development, 'especially' in Ethiopia. Hulk strongly links the promotion of creativity with successful HD. He furthermore states that both, fostering creativity as well as fostering HD, is related to the chances and rights given to people to be free, to choose and come up with their own ideas. Hulk perceives both phenomena as 'mutually inclusive' by saying that

H: Creativity has much to do with Human Development. You can't actually separate one from the other {M: Mhm}. If there is Human Development, one of the contributing factor must be creativity or creative thinking. And if there is a creative thinking and if it is HIGHLY appreciated and if it is given a greater value, it is because Human Development is going good. So they are mutually inclusive.

3. Context: Conditions or characteristics for the promotion of creativity.

One of Hulk's utmost concerns is the fact that Ethiopia is poor not because of lack of natural resources but the lack of creativity, which makes the people continuously dependent on external help. He strongly criticizes the fact that the aspects which are crucial for Human Development, like having access to resources and being knowledgeable, cannot be 'utilized' in Ethiopian context because creativity is not applied:

H: In our context for an instance, we lack no resources, we have everything. But we are seedful, not fruitful. We don't know how to change the natural resource into a product that will help us. So, in this case, we are poor because we are not creative. We are poor because we are not giving a very good environment to creativity and to creative people. So, these three things are very much related {M: Mhm} to me.

According to Hulk, creativity is a way of solving problems like poverty and to produce or originate something. Also, creativity would make life 'beautiful'.

Hulk also calls creativity the 'power that moves' child development, since they are creative by nature. So, a factor that naturally leads to the promotion of development would in fact be to just let children 'experiencing creativity':

H: No matter how big or small the idea they are coming with but they – their life, their mind works with discovering things and trying to do in a very different, in a creative way.

4. Strategies: Strategies to handle the perception of the promotion of creativity, based on Hulk's suggestions and actions.

That last statement directly leads to the strategies Hulk is applying and suggesting in order to promote creativity. His vision is to change the attitude of people working with children in order to create a creative environment for them. He suggests to put the major focus of fostering creativity in Ethiopia on child development, especially from age 3 to 7 years, since '80% percent of their mind will be formed by then'. He strongly emphasizes the importance to give creativity more value during child development, practically promoting it through the establishment of 'a very good appreciating culture towards crea-

tivity'. For this, he suggests activities like integrating creativity in the curriculum of elementary schools, universities and other development institutions. He says that 'anyone who is around children and childhood' has a good starting point to enhance creativity:

H: Changing their mind and the way they see this issue will bring us a very positive change in a long run {M: Mhm}. So that will be a very good starting point to enhance creativities.

Even though most of the time it is quite the contrary, Hulk acknowledges the fact that the government is slowly 'accepting some part of creativity' in the life of people by fostering innovative programs in the agricultural sector. Yet, he is disappointed that the majority of citizens 'live by what others create'. He suggests starting small in dialogue with people and then letting it spread through media and mass communication, establishing a culture of appreciation:

H: If we once establish a good culture – a culture that's appreciating creativity whether it is big or small, individual's creativity will start growing from day to day. And that will change the whole problem we are struggling with.

It is Hulk's dream to 'baptize' people with the idea of creativity as a capability. He wants to plant a positive attitude towards creativity, that allows NGOs and faith based organizations to build and establish Creativity Centers for children and young adults all over Ethiopia.

5. Intervening strategies: The strategies' preconditions to handle the promotion of creativity, based on Hulk's observation and motivation.

When asked about necessary preconditions for Hulk's strategies, he answers in a rather cynical way concerning positive factors and clearly shows his frustrated view towards the before mentioned hindering policies.

M: Like {H: - something that -} if you want to establish such a creativity-enhancing program, what can be a supporting factor?

H: (.) It is difficult to find out the supporting factors in Ethiopia, you know (laughing).

According to Hulk, naming existing supporting preconditions for his action strategies is a challenge by itself. He keeps mentioning that valuing and the appreciation of creativity must take place first, before any action strategy of successfully implementing creativity in education can be accomplished. He

points out that the government should be responsible to create positive pre-conditions for the action strategies by creating and facilitating a conducive environment for creativity, so it can 'grow'. (This once again shows that the several paradigm codes are intertwined, since establishing a supporting pre-condition can actually be a first action strategy.)

For Hulk, the major challenging intervening factor is 'the new-ness of the issue to the society'. According to his own experience, school leaders are blocking new ideas of implementing creativity, because

H: Creativity in Ethiopian context is not something that you go and preach people. It is something that you SHOW, so that they believe and they try to do it.

This is why to Hulk's mind, the intervening precondition of creating awareness and an appreciating culture takes time and needs to start small. His theory is that you have to start with the action strategy of 'showing them' in order to grow appreciation, which would give more room for bigger action strategies:

H: They may welcome but it takes time {M: Mhm}. Because they need to see the product of creativity changing their existing situation. Unless that is happening, it may be difficult to them to respond.

He is convinced that once 'a culture that's appreciating creativity whether it is big or small', the individual's as well as the nation's creativity will start growing from day to day and 'will bring us a very positive change in a long run'.

6. Consequences: Results of the action strategies pointed at the promotion of creativity, based on Hulk's expectations for the future.

Hulk sees the consequences of successful action strategies very clearly:

H: So, if we (.) establish a very good appreciating culture towards creativity, it will foster the development of the country and tackle problems. Especially poverty.

If people at grass root level start recognizing and using their opportunities themselves, and if Ethiopia learns how to utilize its resources, the challenges both government and NGO are struggling with would be simplified. Therefore, Hulk sees the empowerment of people. He sees not only the economy aspect but the whole of Ethiopian life immensely improved through creativity:

H: My expectation at the end of the time is to see a new generation of Ethiopians who is ac-

tually creative, who celebrate creativity, and to see a society that has an open mind for any creative idea happening among them. And to see many creative people coming up with DIFFERENT ideas, with DIFFERENT technologies, that can even go beyond Ethiopian help and tackle problems that people are suffering from. It might be in health area, economy, education, whatever the direction is, just to help people and foster Human Development. Yeah.

5.2.2.4. Evaluation Dimbit (Interview 4)

1. Causal conditions for the phenomenon: Factors hindering or leading to the promotion of creativity, based on personal experiences and biography.

First of all, Dimbit points out that even though Ethiopia is one of the poorest countries in the world, many creative minds can be found. Yet, the country's economic, political, religious or social system would block and hinder those creative minds to contribute to Ethiopia's development. Dimbit makes clear that to her mind, the government prefers citizens who do not think and reflect the system critically, so that their policies would not be challenged. In addition, she points out that once people are unsatisfied with the role or profession they are given, they lose their creative motivation and become reluctant and passive.

Dimbit mentions her childhood to be one influencing factor of her perception of the importance of creativity today. She had been not given any choice when she was a child in school as well as at home, which is the same culture today. Dimbit states that through this practice, people would 'lose their creativity potential at an early age'. Nowadays, to the contrary, she enjoys using all her potential and always expects a great outcome from what she adds to everyday life. She is greatly inspired by creative lecturers who teach with new methods.

Most important for Dimbit is the fact that creativity, in order to be fostered, needs to be valued, appreciated and encouraged, something that she rarely sees in Ethiopia. Otherwise, discouragement serves as major causal condition hindering the promotion of creativity, as the following quote shows:

D: It can be appreciation; it can be a reward or the outcome, or being the one who holds the – like – the results, the fruits. But if the fruits are taken away, or if you don't get any appreciation, or if you are not encouraged or if you are in something that you don't like to do or that you don't see the future, the end result, then, yeah, that discourages people from being creative.

2. Phenomenon: Initial content and underlying substance of the investigation, which embraces the other concepts: Perception of promotion of creativity.

Dimbit is convinced that creativity is a capability that emerges whenever someone loves what he/she is doing and adds something new. To her mind, every human being has something to contribute and all that is left to do is to promote this inner notion in everybody:

D: Creativity happens where the people who love what they do. Creativity can be seen on (.) people who believes in themselves, like who believes that they can contribute. They have something good {M: Mhm} to bring, to add to this world, to their environment {M: Mhm}, so you can't say in school, or in a hospital or somewhere, = wherever there are people who believe in themselves or who believe that they have something special, good things to contribute to this world, then you find creativity.

She recalls memories of her academic life that she calls 'successful', where she was using her full potential and was free to 'add new flavors' to the training she conducted. To her, the way somebody responds to his/her social/ political/ physical environment is crucial. If someone dares to be creative, he/she has the potential to change. However, Dimbit states that in reality, she does not see many Ethiopians who believe that they have something they can bring to the environment.

3. Context: Conditions or characteristics for the promotion of creativity.

Very closely connected to the phenomenon, Dimbit describes the characteristics of her perception of creativity in the following way:

D: Creativity can be seen on (.) people who believes in themselves, like who believes that they can contribute.

Furthermore, to Dimbit, characteristics of creativity (if well fostered and promoted) are to add to someone's potential, to use talent, gifts, values, putting one's own 'mark' into the daily aspects of life. She sees creativity as an individual's response to his/her environment, which can be explorative or experimental. Therefore, Dimbit does not put emphasis on the respective result of creativity, but rather on the process and the effort someone puts into it. She finds it crucial that the process and effort towards creative ideas should be rewarded rather than the actual outcome, even if that means that along the

way something might get destroyed. Unfortunately, according to Dimbit, this approach towards creativity is not valued at all and creativity is generally not seen as a capability in Ethiopian context. She acknowledges the fact that in Ethiopia, creative results like innovations that contribute to HD are rewarded, but there is generally no room given to experiment and to 'become' creative.

4. Strategies: Strategies to handle the perception of the promotion of creativity, based on Dimbit's suggestions.

Dimbit points out that she supports good working routines but is strongly against the prohibitive way that forces people to keep quiet instead of being allowed to bring their opinion and contribution to the environment. To Dimbit's mind, every Ethiopian needs to get room to respond and contribute, especially because it would help the nation to improve. To her mind, not only leaders, teachers or pastors, but everybody has something to contribute. Since for Dimbit creativity starts from the mind, she suggests the encouragement of critical thinking as action strategy in order to foster creativity in Ethiopia. For that, her utmost concern is the following:

D: It's not the final results that we should encourage. It's the process, so as an Ethiopian nation we need to learn {M: Mhm} to encourage, to allow people even to when they start, yeah. The effort should be rewarded.

Dimbit clearly sees creativity as catalyst to reach the aspects important for HD, like reaching someone's potential, being knowledgeable and having freedom of choice. She keeps mentioning that the immediate outcome of creative action (especially of children) might not be 'good' or 'perfect', but appreciating the effort and creating a fruitful environment would encourage children to keep going. Eventually, she expects very positive results coming out of people whose minds have been fostered creatively:

D: Some day we might get – we will see it, in the long run, we will see the result. The result is definitely good {M: Mhm} cause someone uses his potential.

Practically, she suggests to start the encouragement and appreciation of the 'effort of creativity' at individual, family level.

5. Intervening strategies: The strategies' preconditions to handle the promotion of creativity, based on Dimbit's personal motivation.

When it comes to the intervening factors for the encouragement of creativity, Dimbit recognizes the fact that in a nation where creativity and critical thinking is generally discouraged, it is hard to find supporting factors to actually try to accomplish the opposite. She even remembers experiences when people's lives got destroyed because of expressing their ideas. In this context, drawing a connection between poverty and creativity, Dimbit claims that a poor person does not automatically 'lack creativity' but rather lacks the appreciation and reward of his creativity. Such stories serve as very discouraging factors and would not pave the way for the promotion of creativity. Still, she states that nowadays at national level an awakening need for development and a search for a way out of poverty would emerge. This notion that HD needs creativity as an asset that brings progress could be used as a conducive starting point to initiate the promotion of creativity as capability. The leaders of Ethiopia must be 'somehow' convinced of the capability-effect of creativity:

D: (sighing) The leadership needs to be challenged. The leadership in NGOs, government, institutions, the leadership in families. Like parents, fathers and (.) leaders, managers and school directors and church leaders. Those people need to see the values and the contributions of creativity. People's unique way of responding to their environment {M: Mhm}. People's unique contribution would bring differences in this country, in their organization, in their church, in their family.

Obviously, according to Dimbit, the people who should be in charge to prepare a conducive environment for the action strategies in the first place, are people who love Ethiopia and who understand creativity as well as the existing structure. She especially mentions leaders and teachers. It is most important that they believe in creativity and in rewarding people for their creative effort.

Dimbit critically comes back to the main factor hindering the action strategy of encouragement of creativity, which is the fact that the ones who already try to implement their innovative ideas (like creative teachers) are not rewarded at all. This would kill the motivation of the young generation to follow in their footsteps, and therefore, they would remain with high dreams but would not want to put effort or energy into it.

6. Consequences: Results of the action strategies pointed at the promotion of creativity, based on Dimbit's expectations for the future.

Dimbit explains her deep concern for Ethiopia's future. Because of past frustrations and personal experience, it seems like she does not have much hope of the success of the action strategy of 'encouragement of creativity as capability'. She rather amplifies her concern for a future Ethiopia, which may continue to keep its citizens from contributing their creative and new ideas.

However, Dimbit also mentions the possible consequences for Ethiopia, if creativity can be fostered successfully. To her mind, the cultivation of Ethiopia's full potential could be reached, since creativity would make it a 'constant search for excellence'. She states that if creative minds would be allowed and encouraged, the nation would be 'blessed':

D: This definitely and obviously contributes to Human Development, to our well-being. Right? {M: Mhm} So, creativity – when it is well fostered in nation, then it directly contributes to the human well-being in that nation, yes? Cause through creativity we get all the good things that comes out of human mind. Yes.

Furthermore it is Dimbit's hope that the contribution of individual experts may become finally more appreciated by NGO projects and government projects. Those experts might understand some problems or challenges in a different or unique way and may bring innovative and sustainable solutions to tackle poverty.

5.2.2.5. Evaluation Atee (Interview 5)

1. Causal conditions for the phenomenon: Factors hindering or leading to the promotion of creativity, based on personal experiences and biography.

As main causal conditions that influence the 'promotion of creativity', Atee names two: First, he states that the majority of Ethiopians do not see creativity as an asset, because of the limiting society and the 'boundary that is set by our fathers':

A: We just live, accept and live. That's a very good (.) sign of well-behaved citizen or child, you know (laughing). Even = in the politics or in the – in the government, if you just say YES Sir, and summit, that's it! That's a very good sign of citizen! If you challenge, you will be, you know, in danger!

Even though some few creative minds who think differently are not acknowledged, Atee states that he appreciates their courage and their minds a lot. He

mentions some marginalized groups like blacksmiths and weavers who are very artistic and creative but completely undervalued by society because of cultural and also spiritual reasons. He is inspired by the vision of daring innovators, to not give up and to 'enjoy freedom of thinking, enjoy wild thinking'.

According to Atee, the other main aspect influencing the promotion of creativity in Ethiopia is the way they raise their children. He critically compares the nation's education science with western countries and states that in Ethiopia, children are confronted with crucial limitations for creative development. Obeying the adults without questioning anything is culturally expected.

A: When we grow up, we are not growing up like you guys, like western people {M: Mhm}. We grow up in a – in a home where there are many DON'Ts. Don't do this, don't do this, many rules and regulations. So, that is for me, where we kill creativity.

Underlining this, Atee shares several childhood memories, where he had been creative in a playful way but was not at all appreciated by the adults. He describes these events as very frustrating and as overall 'oppressive'. He also mentions that those regulations put on him during childhood still negatively influence his nowadays decisions as an adult. He sees the whole adult generation of Ethiopia negatively influenced by the way they have been brought up. The few creative people who he knows personally are generally considered as 'odd', even his own brother, who is a self-confessed artist. Atee states that those people are 'breaking the culture, the thinking, the perspective'. Atee criticizes that even though Ethiopia has signed the MDGs and theoretically agreed to foster Human Development by giving freedom of choice and encouraging people to cultivate their full potential, the nation would not promote creativity practically at all:

A: Is it in Millenium Development Goal, or? Yeah. Maybe Ethiopia signed that, but in words it is there, you know. You can hear it by mass media, or Television or media about these things. But in practise, it's not there. We don't really believe in giving choices to people!

- 2. Phenomenon:** Initial content and underlying substance of the investigation, which embraces the other concepts: Perception of promotion of creativity.

Atee is very clear about the way he perceives the promotion of creativity in Ethiopia:

A: If you are free inside, you can be creative.

He sees creativity as part of every human being, as part of one's creation, which is killed by rules and regulations. He states that any person needs to live freely to cultivate his/her individual potential as 'God given', and to be creative.

3. Context: Conditions or characteristics for the promotion of creativity.

Atee describes the characteristics of (promotion of) creativity in the following way: he perceives creativity as freedom of thinking and coming up with solutions in unusual ways. For him, this is an important asset. If opportunities are conducive, Atee sees endless possibility to discover and explore someone's potential and therefore development. In addition, he sees creativity as an asset which is inside every human being, especially in children, which merely needs to be fostered in order to evolve. Atee calls this 'the spice of life' in all areas, but especially mentions the areas of education and economic productivity.

Atee recognizes the fact that Ethiopia is one of the poorest countries in the world, with Ethiopian children being the most vulnerable and affected ones. He perceives poverty as a lack of those opportunities mentioned above, which as a consequence hinder creativity and one's potential for development:

A: Poverty is, you know, lack of opportunity for me {M: Mhm}. So, creativity is creating opportunity. So, creativity is a kind of key for the = [?overall] reduction of poverty.

As another influencing context of the promotion of creativity in Ethiopia, Atee points out two aspects of child development, one is the fact that society believes in raising children as a community, which Atee perceives as mostly positive. On the other hand, he points at the existing hierarchical culture within those communities, where children as well as adults who take care of children are undervalued and not heard at all. Not only children but those who are working with children are not valued well. He clearly criticizes this fact, and wants to take part to change it, through the following:

4. Strategies: Strategies to handle the perception of the promotion of creativity, based on Atee's actions and suggestions.

By his own account, Atee is very active in doing something against the lack of promotion of creativity in Ethiopia. He strongly believes in appreciation and encouragement of his own children as well as the young generation in general, thereby making room for their potential to evolve. This emerges to be his main action strategy:

A: Encouraging, yeah! = In the developing of children (laughing) {M: What is the role there?} That's very crucial! Because children by themselves they are creative. {M: Mhm} They can – you know – they can think anything! Anything! So the ONLY thing parents or adults can play with this kind of role is just – just facilitating! Just creating that environment! Just allowing them to be themselves, you know! {M: Mhm} Just encouraging! So, it is = a very crucial, not only for the child, but for the whole nation. If we encourage children, just facilitating for the child to be creative, that means we are entering into transformation of the whole nation {M: Mhm}. So that is a very crucial thing.

He describes his action as development worker, giving training on facilitation for church leaders, pastors and government officials, creating awareness of the importance of creativity. To Atee, the encouragement for facilitators of creativity is the crucial starting point to foster creativity among children in Ethiopia. He states that the role of the adult is not primarily teaching creativity itself:

A: We cannot teach the children about creativity, because they are already creative! Our role is facilitation. Facilitate things! Creating environment {M: Mhm}! Conducive environment. Exposing them, allowing them to just think wildly.

Atee adds a new notion to the practical starting points, since he mentions the important role of church within the country. He points out that these kind of strategies must be connected directly with the spiritual leaders, since they hold most of the power in society. He suggests that pastors and other spiritual leaders should include creating awareness of creativity in their sermons and preaching as one very effective action strategy. This is the main reason Atee wants to convey to them in his trainings:

A: These are people who can EASILY challenge and convert the society. The church pastor, religious leaders like orthodox pope, the muslim sheiks, imams, they can change! That's why we are now targeting them, so that they can challenge the people. {M: Mhm} Because our people listen to their religious leaders. They respect!

In addition, he suggests any NGOs and training centers who are involved in child development should adopt such kind of encouragement and facilitation training to promote creativity, since they are ‘a very good place to start something new’.

5. Intervening strategies: The strategies’ preconditions to handle the promotion of creativity, based on Atee’s 22 years of experience in child development as well as based on his personal motivation.

According to Atee, real and sustainable change can occur only if people are convinced of an idea. To his mind, true Human Development can only evolve if people are given the freedom of thought, which in his mind, is very much connected to the idea of creative thought. Then, every other aspect of HD will follow. So, to his mind, anything that starts from the people themselves is sustainable, because it is need-based, participative and based on true ownership: ‘Their idea, their voice, their everything’. In the same vein he states that on the contrary, because of not critically questioning and challenging existing policies, this is exactly where ‘the mistake happened’ and Ethiopia’s creativity was ‘killed’. He describes Ethiopian society as pessimistic towards creativity, seeing the danger instead of opportunity. Therefore, the societal status quo does not serve as conducive environment for the promotion of creativity at all.

Atee underlines this by stating that the major influencing precondition for the action strategy is the perspective of society, which must be changed:

<i>A: You cannot get the - the willing of society before you change the perspective. So we have to work first on the perspective of society. We have to show them where - where they are, and what problems we have, and how we kill the creativity in our childhood. If you show them, then they may say: Welcome! {M: Mhm} Before that thing we have to work on the perspective level, on attitude level toward creativity.</i>

Several times he states that as conducive precondition for sustainable promotion of creativity, one must convince people on the ‘perspective level’ so that they can value creativity. Again, these kind of preconditions can only be established if the action strategy of ‘convincing and challenging people’ starts

small and slowly grows bigger, to a 'social movement', as Atee calls it. So, this serves as intervening precondition as well as a first action strategy:

A: We need to show them where we are and how we are, because of lack of creativity, what happened to us. We need to show them, we need to challenge them. That's where we should start, I think.

As supportive factors, Atee speaks of the fact that several institutes, mostly NGOs, are already convinced of the importance of creativity for the nation and are willing to cooperate. Also, children themselves are highly cooperative and receptive to new ideas. The collectives can serve to huge advantage, because once a first idea is implemented and first fruits are tangible, the community might be surprisingly quickly convinced as a whole. Also, according to Atee's observations, people would already start to share their ideas of different approaches on how to raise children and would start to manifest different kinds of parenting styles. So, these would be first notion of a slow but truly sustainable change in society's perception towards creativity, which could be broadened and fostered through the action strategies mentioned here before.

6. Consequences: Results of the action strategies pointed at the promotion of creativity, based on Atee's expectations for the future.

He is convinced that once people are encouraged to look for their own solutions in a creative way, their whole life strategy will change. He states that consequently, a transformational process for the whole nation will be started. Especially when it comes to the challenge of tackling poverty, and speaking one's mind freely, Atee sees a huge transformation possible on economic and political level. The main consequence will be the following:

A: If we encourage our people, our children to be creative, then the economy will be different. Not only the economy, but the politics will be different. You know, people will not accept everything {M: Mhm}. They start to challenge. Then the political idea, the – the social life, EVERYTHING will be different.

As a self-proclaimed optimist, Atee sees change and hope for Ethiopia's development. He bases this conclusion on the fact that small social movements have already started to emerge as the first stepping stone is set for the promotion of creativity. He states that since the community is the product of the individuals, the community will be changed once the individual starts to be

creative and deals with his or her poverty with creativity. Atee sees change of direction, strategy, and investment especially at the institutional level as a consequence, since individuals and communities will start to deal with their own problems instead of waiting for incentives to be given to them, which gives the institutions room to operate on a new, real need-based strategy, led by their own people instead of external policies or donors.

5.2.2.6. Evaluation Student (Interview 6)

- 1. Causal conditions for the phenomenon:** Factors hindering or leading to the promotion of creativity, based on Student's personal experiences and biography.

Right from the beginning, Student makes clear that Ethiopia is a society that does not appreciate creativity, that does not allow or appreciate divergence or variation and therefore creativity cannot be seen as capability. He states that it can even be seen as a negative, because people fear to deal with great disadvantages if the solution do not conform to the system. Student describes their societal attitude as 'just to exist'. He describes several incidents in Ethiopia's day to day life on the streets, where there is a lack of creativity. He calls it the 'sad reality' that this lack of creativity is the main factor that people are poor, because they do not know how to use their resources in the right way. He states that Africa's and particularly Ethiopia's poverty lies in the way resources are managed and exploited in a wrong, non-constructive manner:

<i>S: In my opinion, we are poor not because we lack resources. We are poor because - primarily, primarily we are poor because we - we are not creative in using the resources right. In managing the resources right. And in our stewardship. (...) Our poverty is primarily attributable {M: Mhm} to our lack of creativity.</i>
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He elaborates by describing the opposite scenario, describing his own 'very, very poor background' and how small creative ideas and new innovations helped the family to deal with poverty. He mentions his creative mother as inspiration and encouragement who was 'not to be crushed by the pressure of poverty' and hopelessness but instead changed surrounding circumstances by applying creative thought. Student points out the importance of acknowledging the individual lack or presence of creativity, since it has a major influence on the future course of Ethiopia at national level:

S: It's the individual that goes to the national! I mean, the people who make the policies are the people we have grown in our homes, raised in our churches, or raised in our communities. So really, there is – personally, I really don't see much difference {M: Mhm}. Cause it's the same mass.

Still, Student calls the majority of Ethiopian society 'not welcoming' of new things and as 'very prohibitive'. According to him for generations, 'the society is very weak, very poor in creativity'. He remembers working with several NGOs on child development, and always having 'to struggle a lot to go outside the system' and even to convince co-workers of new ideas. According to Student, many rules and regulations are either simply copied from 'some countries' without discussion or 'put to actually discourage you, not to encourage you', which in the long run would 'stifle' and discourage any creative thought and action on NGO- and institutional level.

- 2. Phenomenon:** Initial content and underlying substance of the investigation, which embraces the other concepts: Perception of promotion of creativity.

Student puts most of his focus of promoting creativity to the child, because out of children grow the responsible generation for Ethiopia's future:

S: For the child, creativity becomes everything. (.) If the child is taught to be creative, then he or she is equipped to face the challenges of life. Not only that, that person is WELL positioned. The child encouraged, assisted, equipped to be creative, is well positioned. Not only to face the challenges of life, but also to make a contribution to the society in which he or she lives.

Student makes clear that he supports to promote creativity among the young generation, especially when it comes to encouragement of deviation from stiff traditions. Instead of encouraging conformity, he wants to see a country where creativity and looking for new solutions are appreciated. According to Student, creativity is the largest contributor to Human Development. To his mind, the promotion of creativity has the power to pull Ethiopia out of poverty by applying creative thought to government, church and NGOs policies. He calls creativity a solution to poverty, moreover a solution to resolving differences and conflicts. He perceives the promotion of creativity as a big asset for

enabling the child to find its position not only in the country but also in the 'global village'.

3. Context: Conditions or characteristics for the promotion of creativity.

For Student, the main condition for the promotion of creativity starts with questioning or refusing to accept things as they are or things as they have come to you from generation to generation. He describes a creative person to be a rebel or questioner, a 'refuser of accepting things just because they are there' or because people simply continue the way of doing things from generation to generation:

S: Basically, really it starts with questioning the norm.

Student identifies two contexts in Ethiopia where creativity can be found of highest standard but they, Ethiopian food and embroidery, are not promoted at all. He highly criticizes the fact that this creative mindset found in Ethiopian cookery and art is not made applicable to other areas of life. He calls creativity a capability that must be promoted because it serves as very significant contributor of HD and 'moves you forward'. Therefore, Student concludes that

S: Once you develop the human person, the other things follow! Just like the thread follows the needle {M: Mhm}, You put the thread in the needle, isn't it? You develop the human person, holistically.

4. Strategies: Strategies to handle the perception of the promotion of creativity, based on Student's suggestions.

It is important to Student to 'spread your strength'. Existing creativity should always be used to bless other areas of life. He talks about school curriculum, universities, church, Sunday school and any other 'institution of learning' where creativity should be underscored and highlighted. In addition, Student is convinced that creating the notion of a creative lifestyle starts in the family, especially with the mothers. Next to the school program and families, Student mentions several times the importance and influence of the churches all over Ethiopia, partly because he personally is convinced that creativity is 'a heritage from God'. He enjoys not 'going along with what is in place already'. With

his ministry of CDTRC, he successfully went the 'first mile' and now tries to convince other leaders to do the same:

S: Go to the roots; go to the child, to the Sunday school, to the home. Go to the families. And then you – you create this sense in the hearts and minds of people that creativity is important, so the child in Sunday school has to be encouraged to be - taught to be - creative. At home, parents also. By so doing, even though it takes a long time, you actually change a whole generation, because you start now from the – you know – the small age, you inculcate creativity, and then as THESE people go, they become – you know - parents, then they become church leaders, they also become politicians, they also become government officials.

He remembers certain incidents in his life, where he successfully convinced his superiors to bring about change. He suggests implementing participative 'vision-sharing' in NGO and governments projects in order to start new things in the heart and with the heart of leaders instead of only establishing new facilities.

5. Intervening strategies: The strategies' preconditions to handle the promotion of creativity, based on Student's personal motivation.

As very first precondition for any action strategies, Student points out the importance for society to perceive creativity not as a thread but as means to reach their full potential as a nation:

S: Before you take creativity as capability, the society must APPRECIATE that creativity is important, creativity is good. For centuries, I think creativity has been DISCOURAGED, so it was not seen as capability! Now, there are changes.

He still calls the ruling culture a big, significant hindrance of creativity. However, 'including creativity in the way government thinks and does things' would be a process that takes time, but he recognizes the fact that the importance of creativity is slowly starting to be recognized in Ethiopia. According to his perception, at government level as well as NGO level and even local government and church level, there is now a slow change in understanding of the culture's creativity. Student names the afore-mentioned existing 'learning institutions' as another intervening precondition that could be used to strengthen this growing appreciation for the culture of creativity as a capability.

As a supporting factor, he names the current international environment. Since globalization is 'forcing everybody to get awake', Student points out the im-

portance of creative thought in Ethiopia's industries and businesses in order to be able to compete at the 'Africa common market' and to survive. He points out that unless you are creative, 'you can't produce competitive goods', which now begins to bring a first recognition of creativity, even if it is not the norm yet. In addition, mass media and internet would boost some kind of jealousy of and hunger for creativity even in the small villages all over Africa, since people would now have the opportunity to be exposed to other cultures and witness their success, without even having to travel the world.

As last dangerous factor for the promotion of creativity, Student mentions the current culture of 'the quick fix', where people want big changes in their life but do not understand the importance of sustainable change and true transformation. Instead, they 'just want to grab it, to get it - without toiling for it'. To his mind, globalization would create artificial desire which makes people think they can get what they see on TV without laboring for it.

6. Consequences: Results of the action strategies pointed at the promotion of creativity, based on Student's expectations for the future.

For Student, using creativity as a means will help Ethiopia to 'beat poverty'. He expects a 'massive change' if creativity would become a factor in everything Ethiopians do. He talks about a change in education, health and politics because of a transformation of thought and the way even simple people are willing or feel able to approach their problems. He also adds the aspect of interpersonal relationships throughout the country by stating:

<i>S: The unnecessary tensions they have within our ethnicity and with other things, in my opinion, if people were to think creatively, many of this issues would be not solved completely but would be, would be significantly reduced.</i>
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5.2.2.7. Evaluation Uniak (Interview 7)

1. Causal conditions for the phenomenon: Factors hindering or leading to the promotion of creativity, based on Uniak's personal experiences and biography.

Uniak names several causal conditions as factors hindering the promotion of creativity. One is outside discouragement through the surrounding, either people or ruling systems, that are not supportive of new ideas. Also, lack of

knowledges may be another hindering factor, since one has to have access to information or opportunity to be educated in order to progress with one's ideas. In addition, Uniak names her own brain and thoughts of failure as an internal discouragement factor for the promotion of creativity in her individual life.

However, challenging, frustrating and stressful situations can also serve as catalyst for the promotion of creativity. Uniak remembers seemingly hopeless situations during her time working with NGO projects that out of despair ultimately led the whole team to find creative solutions.

Uniak calls tangible success of innovative projects or visionary role models in someone's own environment a first-hand inspiration to continue to be creative. Role models who push and encourage new ideas, who are bold enough to take risk and think wildly, who would think outside the box of Ethiopia's tradition and culture would be a major factor leading to the successful promotion of creativity.

Uniak mentions the way her generation was brought up with hardly any choices and information, which she now sees as major contributing factor for the lack of creativity today among people her own age (between 40-50). Generally, conforming to routine life is appreciated, while creativity is not seen as a skill. Rather, one is recognized through academic achievement. However, she perceives change among the young generation, since the youth becomes creative due to available information and globalization influences.

According to Uniak, religion has stagnated poverty in Ethiopia's due to tardy promotion of creativity. Since Ethiopia has been following the Coptic orthodox religion for centuries, several paradigms would be anchored in society such as not accepting new ideas that emerge and preventing the revision of destructive traditions.

- 2. Phenomenon:** Initial content and underlying substance of the investigation, which embraces the other concepts: Perception of promotion of creativity.

Uniak states that creativity and HD are interdependent. Human Development will happen, when creativity is embraced, and creativity will be further promoted, once HD is working. Uniak puts special emphasis on starting the promotion of creativity during childhood development. According to her, the promotion of creativity has been successful in the following stage:

U: We reach to this creativity or creativeness, when we understand something and, in fact not just understand and interpret it, but also apply it into practice and then not just apply it and being satisfied, but analyzing the whole situation and then maybe evaluating the whole thing and then coming up with new ideas, and improvement ideas. Then I feel like we reached.

Uniak describes her own case as one that still can be fostered and improved, but which has come a long way and may be pursued by others as well: a stage of contributing creatively, creating and designing programs, contextualizing things, coming up with new ideas that can work in Ethiopia, including brainstorming, risk-taking, evaluating and sometimes failing.

3. Context: Conditions or characteristics for the promotion of creativity.

For Uniak, creativity comes out of understanding a concept and then applying it in practice, adding different ideas and then evaluating it. She is in favor of coming up with improvements or new ideas, not being satisfied with status quo, thinking out of the box. Also, allowing mistakes and failure, to think freely, to ask questions outside of the usual are some things that Uniak would promote.

To her mind, education is conditional for the promotion of creativity, even though she recognizes the fact that creativity can also be found among illiterate people. Uniak sees creativity as gift as well as a skill that can be taught and promoted. According to Uniak, lack of creativity and poverty go hand in hand: if you promote creativity, you can become free from poverty, while a lack of creativity may most likely leave you in poor circumstances.

4. Strategies: Strategies to handle the perception of the promotion of creativity, based on Nam'Uniak's suggestions and 20 years of experience in holistic child development.

Uniak clearly states that the idea of creativity needs to be discussed all over Ethiopia. She already sees the start of a movement in several colleges, churches, families and among the young community. She is convinced that it has to be owned by everyone responsible, including the media, the general education system and curriculum as well as NGOs.

U: We need to work on our education system. The way we deliver education, will affect the issue of creativity. (...) We need to think about more development ideas, creativity ideas. I know, relief, we need it. But relief is not going to change things in our life.

For Uniak, obviously the education system is the most significant starting point to promote creativity practically. She suggests starting at early childhood level in Kindergarten and Sunday school, focusing on bringing the creativity factor holistically to the child. She underscores the importance of not just focusing on the child's academic achievements, as is the custom all over Ethiopia but also promoting the various interests of the child. She remembers times were she was 'naïve and ignorant in many issues', but through time, experience, trainings and good manuals, she realized the importance of holistic child development. People can be influenced by similar means when it comes to promoting creativity. She speaks of the importance of mentorship as well as the aspect of teaching critical thinking.

Even though Uniak believes in fostering creativity from early age, she states she is not losing hope that the elders will be positively influenced when they see the fruits of the action strategies. She wants to see creativity promoted everywhere and gives several suggestions for where to implement it (that is, posting big signs at bus stops all over Addis Abeba).

While any new project should consider the aspect of creativity as compulsory, even existing projects should be reviewed and improved.

In conclusion, Uniak states that parents, educational leaders, church leaders, NGO leaders and government leaders are first in charge to bring about such change among people because without them it would be impossible.

- 5. Intervening strategies:** The strategies' preconditions to handle the promotion of creativity, based on Uniak's personal motivation.

The last statement leads directly to the intervening strategies that either enforce or hinder the suggested strategies. Uniak states that if creativity is enforced positively 'everywhere in the school, kindergarten and the church and every media' in Ethiopia, the thinking of the people can be shaped. She perceives the current situation in Ethiopia as conducive, since the young generation is 'little by little' becoming creative due to globalization and exposure to Internet and mass media. According to Uniak, they no longer depend on the government but look for solutions to their challenges themselves.

In addition, she points out that active role models can increasingly pave the way for followers. Role models may share ideas and get acceptance by setting the first examples of creativity as capability. Since it is most likely that someone might fail at first in the course of creative process, it is important to show encouraging examples of people 'who have survived', because 'people are convinced when they see the result'.

Another supporting intervening precondition is that:

U: We need to believe in it. We need to know that it will work.

Similar to the other interviewees, Uniak points out the importance of an acknowledging, appreciating and encouraging attitude towards creativity as a capability for HD, which she calls challenging, 'because this is a very old country with old traditions, old ways of thinking and doing things, so it needs fresh water, fresh thinking'. She keeps mentioning the importance of using the resources that are already there (like the internet) to share and exchange information to encourage people and start changing their attitude.

As major challenging factor, Uniak mentions that 'working against the system' can actually seriously endanger people. Challenging traditional systems with creative ideas might intimidate people because it is not welcomed even at NGO level, since

U: [...] those organizations and the projects survive if the people still need them {M: Mhm}. But when you make programs, become creative, and people become creative, then know that you work against your job. Which will be a heroic – I mean – BRAVE thing to do.

With this, Uniak actually points out a very remarkable aspect of NGOs possibly not even endorsing positive change within the country they are serving in order to keep their jobs themselves²⁸. However, Uniak states that stressful, challenging and frustrating environment can also serve as catalyst for creativity to be promoted.

6. Consequences: Results of the action strategies pointed at the promotion of creativity, based on Uniak's expectations for the future.

Uniak observes that the youth grows as a creative new generation, little by little becoming independent of what the government might want to impose on them. This notion makes her very hopeful concerning the future of Ethiopia:

U: When people use their mind, then that is sustainable! They can think and they can survive. They can be creative. When you change the mind, that is when you are thinking of sustainability.

Even though Uniak knows it takes time to convince people, to let hearts and minds be changed, she is positive that creativity will spread all over Ethiopia for good.

5.2.2.8. Evaluation T'sahay (Interview 8)

1. Causal conditions for the phenomenon: Factors hindering or leading to the promotion of creativity, based on personal experiences and biography.

For T'sahay, the biggest hindrance is her own mindset that limits her creativity to grow or take a leap of faith. She talks about several mental barriers due to her personality that hinder the promotion of creativity. At school, T'sahay experienced multiple settings where she was expected to conform and live up to certain standards, that were never officially questioned by anybody. Eventually she started questioning the overall measurement of Ethiopia's education system and decided not to conform anymore, coming up with her own standards and even exceeding those.

²⁸ This notion was therefore further discussed in both FGDs

People who inspired T'sahay's perception of the promotion of creativity are several female authors and activists who went through hardship like poverty and human trafficking but managed 'to creatively express and help people through her writing' or 'to overcome everything and then creatively find solutions'. Therefore and out of her own experience, T'sahay states that pressure and challenge can serve as factors leading to the promotion of creativity.

T'sahay mentions that she was always expected to make her own choices and decisions and was given limitless opportunity, which significantly influences her lifestyle as well as her perception of the importance of creativity today: She sees creativity as an asset but recognizes the Ethiopian culture as blocking and hindering the promotion of that asset. Even though she notices creativity throughout the nation, she strongly criticizes the fact that people do not have any facilitators who can help 'to cultivate it and really develop that'. T'sahay blames countless cultural barriers in peoples' minds for this hindering factor of promotion of creativity.

T'sahay draws a strong connection between the lives of individuals and Ethiopia as a nation when saying:

<i>T: it's those individuals that make a nation {M: Mhm}. And because the individuals are not reaching their full creative capacity, the nation is not reaching its full capacity.</i>
--

Theoretically, she mentions the Human Development Goals as a good platform leading to the promotion of creativity, especially because Ethiopia officially supports those goals. However, she states that these goals are merely a theoretical definition and the practical foundations of Ethiopian society do not allow creativity.

- 2. Phenomenon:** Initial content and underlying substance of the investigation, which embraces the other concepts: Perception of promotion of creativity.

T'sahay states that the current mindset of Ethiopians towards the importance of creativity must be changed. To her, creativity is a huge asset to create new things, think 'outside the box' and most of all address all kinds of problems. She broadens the influence of creativity as a capability from individual to national influence by stating:

T: However far an individuals' mind has grasped the importance of creativity is however far {M: Mhm} our society will be able to accept it.

To T'sahay, individual as well as national problems like poverty can be tackled by applying creative thought. Teaching children in a creative way, shows how she perceives the promotion of creativity:

T: That's so valuable to me, because it's not just me, but it reaches these kids. And the thought of a few years from now they may be – you know – just great leaders somewhere [...].

T'sahay states that fostering creativity in a child would open up a 'whole new world of possibility' so it would dare to 'reach out to new things, create new things, change things in this world', something that Ethiopia is desperately missing at the moment. She shows a perception of creativity as a capability that helps you think limitlessly, beyond the here and now, beyond the current resources and beyond the limitations of poverty.

3. Context: Conditions or characteristics for the promotion of creativity.

T'sahay describes a common misconception of creativity, which is that only a few talented people know how to create fine arts. Rather, she defines creativity as God-given and as 'someone's ability to use whatever gifts they have and just go outside of the box'. To her, the characteristics of promoted creativity are the following: it creates limitless opportunities and means not to conform and accept any given circumstance. Creativity 'develops this whole new area of your brain' and finds new solutions to problems. Therefore, if creativity is fostered, it can change the current physical, financial, academic or mental situation of an individual. In addition, it can make those individuals 'change agents' so that they may transform their whole country.

For T'sahay, freedom of choice and reaching one's full potential are not only aspects connected with HD, but are strongly connected with creativity as well: individuals can only reach their full potential, if they use creativity. To fully explore creativity, individuals need the freedom of choice to do so. Because poverty can be tackled by people who reach their full potential, 'creativity is one of the key foundation stones to address the issue of poverty'.

4. Strategies: Strategies to handle the perception of the promotion of creativity, based on T'sahay's suggestions.

Above all, T'sahay values the importance of nurturing children. At her workplace, educating children, T'sahay focusses on changing families and small communities. She founds this action strategy on the following reason:

T: And then those small communities will be an example for the other communities {M: Mhm}. So, sometimes it's not about trying to just reach everyone, but it's – you know – just planting that ONE sample, that everyone wants to be like.

For a practical starting point, she suggests finding places where there are groups of children and implementing 'a little something' there. To T'sahay, very small activities give the children opportunities to explore creativity. She simply suggests starting 'with small groups of children here and there, until society says: This is good. And it gets larger'. T'sahay mentions several activities like simple games and sports that can be shared with children, especially educational activities that teach children to read and write in a playful way.

Furthermore, T'sahay is convinced that this kind of approach towards children should be cultivated and developed, especially because these simple creative means like playdough, sand or bottle-caps can be found in every setting and can even be used to therapeutically 'address all kinds of psychological, social barriers and problems children go through'.

T: That's using creativity to address this other far reaching problem. (.) And also creativity can be used to physically help children develop – you know? - by making them play creative activities, sports, drawing, art, that develops their brain, that develops their body.

Obviously for T'sahay, the first and easiest way to impact and change the na-

tion is by changing families and simply starting to invest in the creative development of their children. Making cheap materials and existing resources available for them enhances their awareness of what they already have when they play. From that play-area, T'sahay wants to 'slowly bring it to education'. Doing that, T'sahay suggests hiring pure educators in different communities to bring tangible change, supported by larger organizations that coordinate and initiate.

5. Intervening strategies: The strategies' preconditions to handle the promotion of creativity, based on T'sahay's personal motivation.

T'sahay sees a lot of creativity in the way children play. She highly appreciates their creativity, using the simple resources that are already existing. Her premise is to foster what is already there.

She also mentions several factors that are unfortunate for the action strategy of fostering creativity through education day-care centers like the one T'sahay works with. She criticizes the 'academic arena', where creativity is totally missing. According to her, the curriculum misses out on any creative images or approaches that make it easy for children to identify with the learning content. This makes it hard to teach and educate children in the first place.

Another challenging factor for any action strategy to be implemented is the lack of Ethiopian commitment – from employees or children as well as the parents, who do not get involved on constant basis. T'sahay criticizes this loose mindset of punctuality and commitment, which makes it hard for sustainable change to take place.

However, T'sahay describes a slowly changing environment towards creativity in Ethiopia, which serves as conducive intervening precondition for her action strategy. She founds this on the effects of globalization and 'other changes that are happening just within Ethiopia', which is why society is starting to welcome creativity

6. Consequences: Results of the action strategies pointed at the promotion of creativity, based on T'sahay's expectations for the future.

T'sahay is convinced that

T: [...] cultivating creativity might be one of the root solutions to such far reaching problems that people haven't really found solid solutions to.

To her mind, it can really change the structure, the bureaucracy within Ethiopian paradigm systems and government, since creativity has the capability to remove boundaries of all sorts. She sees a huge change in the creative capacity of children, which in the long run has a significant impact on the whole country.

T'sahay has high expectations for the feasibility and sustainability of economic and finance area and in the 'effectiveness' of the NGO and government sector. She is convinced that out of the individual potential the 'national IQ would increase'. All in all, T'sahay acknowledges the fact that sustainable change needs time. That is why she expects to 'see a little fruit next generation and then next generation'.

5.2.3. Triangulation through FGDs

The given opinions and statements of the FGDs are just as significant and crucial for the final outcome as the semi-structured interviews, because they can serve as triangulation in order to verify the outcome of the individual interviews. Also, due to a given 'group dynamic', they might add new notions that had not been considered before (for example, the *In vivo*-code 'church' of FGD 1 influenced reversely analysis of the individual interviews). Additionally in this case, special focus is given to the interview questions pointed at the aspect of 'practical starting points'.

Due to GT, the flow of the initially planned research process changed during data collection: after conducting the one-on-one interviews, it was decided to omit several questions concerning the perception of general HD, which had been covered quite comprehensively by the one-on-one interviews. Rather, special emphasis was put on 'practical starting points' in the FGDs, because

on this matter the ideas of the individual interviewees had stayed rather abstract. This 'change of plans' turned out to be successful: The FGD participants lively debated their ideas and the respective 'group dynamics' served as factor for conducive discussions and new outcomes concerning practical starting points for creativity enhancing projects in Ethiopia.

The significant outcomes are presented as follows and will be added to the findings of the semi-structured interviews in the subsequent process of Selective Coding.

The target group

Both FGDs strongly point out children as first group to be targeted (17/33 codes). In addition, starting on family level because of 'accessibility' is the other strongly recommended target (8/33 codes). 'Starting small' and starting 'within small communities' is also mentioned. For the most part, both groups agree to focus on these grass root levels.

A: I think (.) in = a culture like ours, it is more of hierarchical culture. The top leaders are not reachable. And it's VERY hard always to touch those top leaders. So, in terms of accessibility, the family's very good to start, a VERY good point to start. Not only in terms of accessibility, in terms of – you know- bringing change at a micro level. As I said before, creativity starts in childhood. And children are in the family. So, changing family {E: (coughing)} is changing the nation.

The responsible actors

As responsible actors, the participants theoretically point out government leaders or government staff, and also NGO leaders, but also agree that:

A: Some leaders – whether it is NGO, whether it is government – they don't want change, REAL change, transformation {E: Yeah}, but they = can teach, they can preach, even they can - you know - loudly speak about transformation {E: Yeah}. But not in its true sense.

Mainly, parents, families, church leaders, teachers and educational institutions are mentioned by the participants as practical 'change agents'. When specifically asked to describe attributes for such responsible people to bring 'creativity enhancing programs' to life, they name attributes like flexibility, being relational and practical, 'outside the box thinking', having a listening-skill, risk-taking and most of all being 'appreciative'.

Existing resources

When pointing out existing practical resources, the participants strongly recommend using the existing mass media like radio, TV, newspapers and magazines.

F: There is also a kind of (.) in the mass media, recently I have seen a program which is always done at = High school. So that they interview children with a new idea, like High school students {M: Mhm}, especially. And they (.) they will be (.) out with their work (.) on TV, on (.) Newspaper, I think that's also one way of giving.

However, an interesting notion is the fact that none of the participants mention the social media or using the Internet as a resource after all²⁹. However, another mentioned that an existing resource that can be built upon is 'school clubs' or other workshops and seminars that could be fostered in schools.

Needed preconditions for practical starting points

The discussed needed preconditions for starting to enhance creativity-projects practically are the following: many participants agree on the importance of allowing the child to be creative and giving people space to develop the creativity that is already there. Also, the importance of true 'participation' and communication through creating dialogue between the beneficiaries and listening to them is pointed out. Equipped, creative staff with disciplined work-ethic is important to many of the interviewees. Several times, the aspect of flexible work approaches and a 'mistake tolerating' culture is mentioned. It all seems to start with successful collaboration between beneficiaries, organizations, governments. However, the necessary 'awareness-creation' and 'changing the mind or attitude of leaders' created a lively debate among FGD 1, discussing what must be the first thing to do. The person having the final say in the discussion pointed out the following dilemma:

W: Even you can address the family. Or you can even start from the family. [...] But you can't reach here [POINTING AT MACROLEVEL]. Because many times, many people start everything from here [POINTING AT MICROLEVEL], but they are not proceeding because they're locking here [POINTING AT MESOLEVEL] {E: (coughing)}. They stuck you, they lock you, they block you, if THEY are not convinced. So just you first have to convince the government {A: so you -}, convince the community leaders, then you start from here [POINTING AT MICROLEVEL] {M: Mhm}. At – unless they are convinced, you can – you, you go nowhere. You

²⁹ Please see Chapter 6.5.: Topics for future studies

just stuck here, you might take ten, twenty years here, and still there is no change. Because they are already blocking you not to go further.

This newly identified dilemma will be further discussed in Chapter 6.

Actual promotion approaches

When it comes to practical ideas on how to promote creativity among Ethiopian society, the participants strongly discussed the aspects of ‘encouragement to be creative’ through creating conducive environments for children and starting small through ‘mouth to mouth promotion’ on grass root level. However, the following notions emerged to be quite distinguished and powerful. These results can be direct answers to some of the sub-questions of the initial research question. In both FGDs, those three practical action strategies developed:

FGDs: Main strategies to set ‘creativity-enhancing’ programs in action		
Indicator	Strategies	Exemplary quotes
EDUCATION	To unlock the ‘resource, the human brain’	<i>W.: What if we include {E: (coughing)} [?it] in the academic curriculum. That will be – I think – very important because we can find every, EVERY Ethiopian children in a school.</i>
	Establishing a curriculum that allows creativity	
	Building upon the educational policies of the government	<i>F.: We have to teach families, (.) parents, (.) TEACHERS, (.) at kindergarden, so that they - they support the ideas of children. Many children have some kind of creativity {M: Mhm!}. Some, they prefer (.) to sketch rather than reading. So, you - we have to teach parents, families in order to balance all those things so that children – if they have some kind of motivation to do things, we have to support them.</i>
	Transfer knowledge to the children	
	Fostering school clubs	
SET EXAMPLES	Providing creativity training for staff	
	Take successful ideas as example	<i>L.: It could be an NGO that will MODEL {M: Mhm} what creativity can do. You know, to (.) kind of tackle poverty or – for human development. So, for me start small. Then advertise that, show that (.) project or small starting as a model for others, so others can say: Yeah, this works. And take it on.</i>
	Learn from role models and be a role model	
	Families multiply small ideas to their neighborhoods; slowly transform communities	<i>E.: If we are convinced and (.) develop a family with creative environment program that can (.) multiply to the community. That can multiply to the</i>

	Equipping the Staff, because ordinary people follow them	<i>nation. We need to convince the nation, yes, but we need to have a sample here. We need to have something that we say: Yes, it works, I proved it {M: Mhm} I worked here</i>
	Media promotes the success of innovations	<i>K.: The world is becoming – you know – one village, so the impact of other creative countries or countries who have experience of being creative, can easily be – you know – transferred to our country.</i>
	Using the creativity and success of other countries as role models	
APPRECIATION	Using appreciation and acknowledgement to fuel motivation and ambition	<i>D.: Children learn to invent something new in their - in their club with group so that there is a session that they show up their invention and their creativity {M: Mhm} and even they will be rewarded under their scope. So this is a good (.) space for children to = create something and even to promote what they have in their mind.</i>
	Creating appreciative dialogue	
	Officially acknowledging and rewarding innovative people (for example. through media)	<i>K.: I just want you to underline on the part (.) They was mentioning APPRECIATION {M: Mhm}. Because that's what we are lacking as a nation. So, (.) appreciation should be there always, if you come up with new ideas.</i>
	Creating environment that makes people feel valued and free to contribute	
	Appreciation on grass root level, among families, regardless of the 'significance' of the new ideas	<i>D.: When children come with a new idea, whether it is even – it may not be that much significant but when we appreciate them, they will come with additional valuable thing, next time.</i>

TABLE 5.3: THE FGDS' ACTION STRATEGIES TO SET 'CREATIVITY ENHANCING' PROGRAMS IN ACTION

All three strategies complete precedent statements of several semi-structured interviews and therefore serve as validating triangulation. In addition, they complete the rather abstract ideas of the interviewees and can give a more structured and practical notion in order to answer several sub-questions of the initial research question.

5.2.4. Findings of Selective Coding

An initial goal of axial coding was to bring together the different categories, sub-categories, codes and dimensions/weights to find correlations with regards to content. The individual paradigms were put in relation to the central phenomenon. Several different portraits from eight (8) individual Ethiopians

could be assembled, which give insight on how the diverse paradigms, biographical backgrounds, and, own experiences or societal influences affect the perception of Ethiopian child development experts concerning creativity as a development capability. Also, the relevant findings of the FGDs can be integrated in order to create a comprehensive picture. The precedent process of axial coding makes it now possible to draw numerous correlations between the individual interviews, but only the significant findings which are relevant for this particular study's context will be followed. As mentioned before, it is crucial to focus on the data and correlations that are significant for the initial research problem.

The previous outcomes of the whole empirical data collection are now to be interpreted and to be assembled to generate a theory. By doing that, generalizing the results should lead to the construction of empirically proved typologies (according to Kelle & Kluge 2010). This consecutive step of selective coding brings together the similarities and mutual statements the individual interviews revealed. Now, the data is evaluated in a 'target-oriented' way in order to review the validity, reliability and credibility (Faix 2007:252), which majorly develops if most or many of the interviewees agree on certain aspects of the question. The main goal of this process is to assemble a central theme that continuously draws through the whole data.

Table 5.1³⁰ is an assembly of the significant findings of the several interviews. To find the central theme within the paradigm codes, the respective categories are now closely compared. In addition, the main findings from Open Coding are subjoined. The outcomes from the FGDs are a fruitful contribution to 'action strategies' and 'preconditions' in particular.

Central theme of the phenomenon

It is important to start the comparison of the individual perceptions with the phenomenon, since it forms the core of the whole paradigm code scheme. It is crucial that the interviewees start from a similar perspective in order to be compared. From there, the other correlations can be linked as well. The 'pro-

³⁰See here above: 'Table 5.1: Overview of Axial Coding: Significant results'

motion of creativity in Ethiopia' is thoroughly perceived in a very similar and complementary way by almost all interviewees:

All interviewees have a very positive attitude towards the overall concept of 'the promotion of creativity in Ethiopia' and strongly favor its endorsement. They clearly state that people, individuals as well as Ethiopia as a nation 'should become creative'. Five people agree on the notion that creativity is not exclusive, since they state that it can work in 'every setting', that 'individuals matter', and that 'everybody can contribute something'. Four people explicitly mention that the promotion of creativity can defeat severe problems like the nation's poverty and 'bring improvement', or can help face challenges in a different or new way. Six people put explicit focus on the importance of fostering this creativity among children to open up 'countless opportunities', 'equip' the new generation for the future or in order to 'compete' later on as a nation in international economy sectors. In addition, six participants keep mentioning the strong interconnection between Human Development and Child Development (or respectively the aspect of freedom of choice) and creativity and state that those are 'mutually inclusive' aspects that determine each other. This goes in line with the findings from Open Coding that experts seem to draw a connection between high levels of HD and a conducive environment for creativity. The notion that forms the core of the phenomenon is the fact that seven of eight participants³¹ explicitly state that creativity's existence in Ethiopia is 'not appreciated' and any further promotion of creativity is currently not fostered. Moreover, two interviewees claim that creativity is 'killed' or 'actively discouraged' by societal regulations. It is pointed out by more than three individuals that the promotion of creativity provokes the conformity of society and questions the status quo. This emerged core of the phenomenon will be respectively focused on at the 'Central theme of action strategies' here-below, since the interviewees name numerous ways of how to actively overcome the depreciation of society by moving towards creativity as capability.

³¹ The only participant not distinctively stating that creativity is discouraged in Ethiopia is also the only one who went to a westernized private school and claims that she was given 'really countless opportunities' in life.

Central theme of the context

The division between the central themes of 'phenomenon' and 'context' is blurry and not necessarily clearly distinguished. In this study, the content of 'context' is filled by the conditions and characteristics that the participants refer to in order to further describe their view of creativity in general but also in the particular context of Ethiopia. It is crucial to make sure the interviewees' perception of creativity is congruent, in order to successfully compare the remaining categories and form a valid theory. In addition, it is important to mention that even though the participants might not have used the same wording or verbalization, the overall notion which came across all eight interviews and FGDs forms a complementary description of the characteristics of (the promotion of) creativity:

Once again, if creativity is promoted, it can be described as a problem-solving factor, in particular being an 'answer to poverty', as four people even claim literally. Also, five people mention that creativity is present within 'everybody' and describe it as a general gift or skill that simply must be further facilitated. It is criticized by three participants that the existing resources in Ethiopia are not creatively utilized, and they proclaim that poverty as a hindering factor for creativity. The remaining individual statements complete each other by saying that creativity has the potential to bring a better future and is therefore not a choice, but unfortunately creativity is neither seen as an asset nor taken any further.

Drawing a link to the findings from Open Coding, experts seem to see a connection between low levels of HD with a lack of creativity as well as a connection between the lack of creativity and Ethiopian poverty. As mentioned above, the participants seem to perceive 'Ethiopian Poverty' as the major 'challenging/ hindering factor for Ethiopian HD' (71 codes), but also as a 'missing/ hindering factor for Ethiopian Creativity' (52 codes).

Central theme of the causes

As a matter of fact, the interviewees rarely point out existing factors leading to the promotion of creativity, but rather factors hindering it. Without exception,

all participants clearly state that creativity is not perceived as an asset among Ethiopian society. According to most of the experts, including the FGDs, 'Ethiopian society' as well as the 'hierarchical' or 'traditional' Ethiopian culture serve as major hindering factors for the promotion of creativity. Society is generally described to have a blocking, discouraging and barricading attitude towards creativity, thereby only allowing 'conformity'. However, all participants clearly point out individuals that at one point in their personal life inspired them personally and three participants therefore literally conclude that they see individuals as a relevant factor promoting creativity. It is also mentioned that individuals cannot reach their full potential because of the society's attitude: Six interviewees describe a childhood where their freedom of choice including the development of creativity was completely 'suppressed'. Yet, it is interesting to observe that three experts explicitly name 'challenges in life' as a supporting factor or catalyst, leading towards the establishment of creativity. Therefore, they consider factors like poverty or life disadvantages to be elements which have the power or the potential to actively promote creativity³².

Especially this last statement can be underscored by one of the significant findings of Open Coding, which showed that some experts also perceive poverty as potential fostering factor for both HD as well as creativity (since 20 codes were found for 'Ethiopian Poverty' to be a factor for 'potential Ethiopian Creativity', as well as 36 codes for 'Ethiopian Poverty' to be a 'potential/ supportive factor for Ethiopian HD').

Central theme of the action strategies

When it comes to the action strategies, all eight participants tend to suggest rather 'abstract' and general ideas, to the effect that most of them do not give practical examples how to start with a tangible, applicatory strategy in Ethiopia's day-to-day life. For that reason, both Focus Group Discussions had a strong focus on the sub-question 'practical starting points' in order to discuss an applicatory content. They are of great use to complete these notions practically. To begin with, all participants distinctively declare action strategies that are pointed at the possible promotion of creativity all over Ethiopia. They

³² See Chapter 6.2: Summary and discussion of the findings, where this notion is further discussed.

clearly state that development focus should be put on 'fostering creativity', most of them mentioning especially the importance of starting on child development and family level. This is underscored by the outcome of both FGDs, who strongly indicate children as first group to be targeted and mention the importance of starting on family level or grass root level among 'small communities' because of 'accessibility'. Four participants of the semi-structured interviews strongly recommend focusing on educational institutions, three of them being actively involved in such. Likewise, the FGDs focus on 'education' as one major practical strategy: To focus on the human brain as resource, to establish a curriculum that allows creativity, to build upon the educational policies of the government and transfer knowledge to the children by fostering school clubs are among the practical ideas suggested to start promoting creativity all over Ethiopia. Also, going back to Open Coding, the participants ranked education as a major practical starting point within 'Child Development', which is seen as a distinguished 'existing resource'.

Since equipped, creative staff with a disciplined work-ethic is an important precondition to many of the interviewees, providing creativity training for staff is another important strategy in order to create such a setting in the first place. The participants seem to be in accord when stating that conducive settings need to be created in order to actively facilitate the existing creativity and also to encourage possible creative potential, while inspiring mentors or creative teachers are needed³³. The FGDs underscore these aspects of 'encouragement to be creative' through suggesting to create conducive environments for children and to use 'mouth to mouth promotion' on grass root level. In addition, the practical strategy of setting examples is suggested. This can be done practically by using successful ideas as example, learning from role models as well as being role models, multiplying small ideas on micro-level to the neighborhoods and therefore slowly transforming communities. In addition, equipping staff members and letting media promote the success of innovations by using the creativity and success of other countries as role models can strongly influence the society on wide scale. The other practical strategy sug-

³³ This notion shows that several 'preconditions' and 'action strategies' are in fact mutually inclusive and hard to distinguish.

gested majorly by the FGDs, is creating an appreciative attitude towards creativity. This can be done by simply starting to use appreciation and acknowledgement on micro-level in order to fuel motivation and ambition in people. Creating an appreciative dialogue and officially acknowledging and rewarding innovative people (for example, through media) can slowly create a growing environment that makes people feel valued and free to contribute creative ideas. Appreciation regardless of the 'significance' of the new ideas on grass root level and especially among families may change a lot. Three interviewees add to that notion by pointing out the importance of letting people actively participate and allowing them to contribute in decision-making processes (for example, of NGO programs). Starting small by using simple materials or existing resources is another aspect mentioned more than three times while it is even suggested twice to use existing problems of individuals as practical starting points to creative solution.

Central theme of the intervening preconditions

To take a closer look at what the participants perceive as intervening preconditions for their action strategies is in fact very significant for the final results, because it provides a deeper, comprehensive insight on how to answer the research question including the sub-questions.

Seven of the eight interviewees explicitly mention the importance of a 'believing attitude', of 'appreciation' and 'acknowledgement' of creativity for Ethiopian culture as crucial precondition for the promotion of creativity. Yet, only two of them believe they have observed a slowly growing positive attitude within society. The fact that such a change 'needs time' as well as the need for patience are mentioned repeatedly. The FGD participants underscore the notion that government, NGO leaders and staff are theoretically responsible, but also agree that 'they don't want real change and transformation [...] in its true sense'. Instead, parents, families, church leaders and teachers on micro-level are mentioned as true practical and accessible 'change agents'. Once again, the notion intensifies that the 'preconditions' as well as the 'action strategies' intertwine: It might be necessary to teach the required attributes beforehand in order to bring 'creativity enhancing programs to life': Qualities like flexibility,

being relational and practical, 'outside the box thinking', having a listening-skill, risk-taking and most of all being 'appreciative' of creativity are mentioned. Four participants in fact point out that the precondition of an 'overall positive attitude' towards creativity as capability forms the foundation of any successful action strategy, but can only be achieved by applying yet another action strategy pointed at this very precondition: In order to achieve a positive attitude towards creativity, its success or impact must be 'shown, not preached' to people, which can 'fuel their motivation'. Therefore, this aspect serves as precondition as well as an action strategy. The focus on 'Appreciation' and 'Acknowledgement' brings us back to the first findings of Open Coding, where it was presented that experts have high hopes in the strategies of setting visible examples and of appreciation when it comes to enhancing both Ethiopian HD and its creativity.

The resulting preconditions for enhancing creativity practically are the following: the participants see flexible work approaches and a 'mistake tolerating' culture as a crucial setting. They agree on the importance of giving people space to develop their existing creativity and putting special focus on the creative development of children. Also, the meaningfulness of a 'participatory setting' is pointed out. It all seems to start with successful dialogue and collaboration between beneficiaries (micro-level), organizations (meso-level) and governments (macro-level). However, the necessary 'awareness-creation' and 'changing the mind or attitude of leaders' seems to result in the following dilemma: while micro-level is accessible, the actual decisions are made at macro-level.

One interviewee controverts the foregoing statements that poverty can serve as a challenge that can catalyze creativity. She states that severe poverty is in fact a hindering cause for any creative action to happen; and, therefore the basic needs of Ethiopia must be provided as precondition for any action strategy to be successful.

The fact that the four oldest interviewees (age range between 40 and 70 years) strongly recommend church or religious leaders/ institutions as major possible strategy implementers is very interesting. Obviously, they perceive

the church's power much more intensely than the young participants. Also, the importance of 'church' became clear during the process of Open Coding, where it became clear that several interviewees perceive Ethiopian churches as a contributing factor for increasing the level of creativity in the country, which could also serve as practical starting point.

Central theme of the consequences

As results of hypothetically successful action strategies, all participants speak of an overall benefit for the holistic human development efforts in Ethiopia if creativity is successfully promoted. They either point out the reduction of poverty on national level or sustainable change in the lives of individuals. They focus strongly on 'empowerment' and 'independence' of the individual Ethiopian citizen. However, three participants repeatedly point out that currently, people who 'dare to be creative' go against their job, are 'not at all appreciated' and even live 'in danger' as a consequence³⁴. One participant expresses his strong concerns, that due to resistant society structures, he doubts any change is ever going to take place towards the promotion of creativity.

Now, the analyzing process of Open Coding, Axial Coding and Selective Coding must come to an end. The content of both the semi-structured interviews as well as the FGDs was successfully used. Especially the findings of Selective Coding could serve to go back to Open Coding and create new, more specific categories and codes (due to GT). However, in order not to go beyond the scope of this research, the analyzing coding process will be stopped here.

Due to the selective coding process, first final ideas were assembled, that can form valid theories to answer the research question. The major narrowed-down aspects (for example. a 'negative societal attitude towards the establishment of creativity as capability' or the 'importance of a conducive, appre-

³⁴ See Chapter 6.2.2.: The promotion of 'creativity as capability' as a means to foster human development

ciative setting for creativity') will be considered when coming back to the initial research question.

5.3. CONCLUSION

After presenting the results of individual interviews and FDGs in this Chapter, the comprehensive discussion of the major findings, including further reference back to the initial research question as well as connections to the literature framework and finalization of a valid theory, will be presented in Chapter 6.

CHAPTER 6: RESEARCH RESULTS – PRESENTATION AND CONCLUSION

6.1. INTRODUCTION

This final Chapter summarizes and discusses the research results, pointing at the initial research question: ‘How do people involved in child development in Ethiopia perceive the promotion of creativity as a means to foster holistic human development?’ Throughout data collection and analysis, focus was put on the perception of Ethiopians on the promotion of creativity as an asset to foster human development and as a result reduce various dimensions of poverty. The interpretation of the research question forms a significant aspect of the research report. A comprehensive methodological reflection is given and an association between the results in terms of the body of scientific literature is drawn, as well as a reflection in relation with the field of practice (context of Ethiopia). Identified aspects that could not be covered by the limited scope of this study are listed and form suggestions for future prospects and further research.

6.2. SUMMARY AND DISCUSSION OF THE FINDINGS

Resulting from the comprehensive analysis³⁵, the most significant aspects are now reviewed and discussed. The following section presents the interpretation of the results in terms of literature as well as the field of practice. Thereafter, the major concepts that summarize the findings of the central themes in different subject areas are presented in relation to the research question, its sub-questions and objectives.

Out of the massive data from the eight semi-structured interviews complemented by the two Focus Group Discussions, the analysis due to GT³⁶ results in numerous concentrated findings. They were narrowed down through consecutive steps of Open Coding, Axial Coding and finally Selective Coding. At

³⁵ See Chapter 5 for details.

³⁶ See Chapter 4 for elaborate explanation of the Grounded Theory.

this point the research question can be filled with the valid information that was found out. Please note that this last phase of research narrows down the significant outcome once again and may omit some of the findings in order to form a compact theory³⁷.

Now, the initial research question ‘How do those involved in child development in Ethiopia perceive the promotion of creativity as a means to foster holistic human development?’ needs to be answered. In order to comprehensively reply to that wide-ranging question, the four sub-questions are focused. Responding to each of the sub-questions a comprehensive answer for the initial research question can be ultimately found. The answers given to the respective questions are expressed as valid statements from the point of view of the participants and do not necessarily reflect the point of view of the researcher.

The individual perceptions of the Ethiopian interviewees who are involved in child development focused on the following issues:

6.2.1. The role of creativity in the Ethiopian society

Where can ‘creativity’ be found within Ethiopian society and how do they understand it?

As shown in the literature review, for the most part ancient art and traditions, architecture as well as embroidery and artistic works of blacksmiths are mentioned when taking a closer look at creativity in Ethiopia. The participants themselves confirm the theoretically indicated notion by the ‘Global Creativity Index’: While globally, the significant role of creativity as foundation of innovation and economic evolvement is increasingly acknowledged (Florida et al. 2015:34), Ethiopia’s involvement in fostering creativity is among the lowest worldwide. The participants mention a clear disparity between what they experience in their own country and what they see on the international media. In addition, their experience in day-to-day life does rarely or not at all include encouragement for creative action.

³⁷ See Chapter 5 for elaboration and detailed information of the analysis results.

Describing today's existent creativity in Ethiopia, several participants exclusively mention people who are officially neglected by the Ethiopian societal system. It seems that only the ones who are outside the society can 'afford' to be creative, since they have nothing to lose: marginalized groups of blacksmiths and embroidery-women as well as creative street children and street artists perform 'amazing' creative activities but do not seem to conform to society. This forms a rather controversial picture: on the one hand, Ethiopia as a nation seems to be proud of the artistic works that are globally acknowledged especially by the tourism industry (for example. embroidery and forged crafts) but at the same time, these professions are socially marginalized.

The participants perceive creativity as not exclusive but rather as a general gift to human kind. Creativity is associated with 'thinking outside the box', 'thinking of new things' and 'understanding a concept and applying/ contributing something to it'. They see creativity as an asset that can improve the status quo in every setting and that must rather be 'simply facilitated' than taught. A connection between the existing poverty in Ethiopia, including a low level of Human Development, and the lack of creativity is explicitly drawn by the participants. Therefore, they are in line with the outcome of the GCI study (Florida et al. 2015:30), which also draws a connection between a high level of creativity and a high level of HDI.

Moreover, the participants see creativity as a means that has the potential to bring a better future and is therefore 'a must'. To the experts' minds, creativity's existence in Ethiopia is not appreciated and for the most part, creativity is not further promoted. Societal regulations actively discourage the promotion of creativity. It is not perceived by Ethiopian society as an asset. The strong impact of hierarchy and tradition in the Ethiopian culture results in a blocking, discouraging and barricading attitude towards creativity and therefore serves as major hindering factor for the promotion of creativity. Instead, Ethiopian society would expect 'conformity', which is actually quite the contrary to how 'creativity' is described by the participants in the first place. All in all, it could be concluded theoretically as well as empirically, that 'creativity' as means to foster HD is currently neither appreciated by nor promoted in Ethiopian society.

6.2.2. The promotion of ‘creativity as capability’ as a means to foster human development

In how far may the promotion of ‘creativity as capability’ serve as means to foster human development?

The literature framework pointed out that current poverty theories perceive poverty as multidimensional. Even though only one interviewee particularly mentioned several different dimensions of poverty, it became clear that all participants are aware of the ‘multidimensional impact’ of Ethiopian poverty on all aspects of life. They specifically point out that it needs more than just a ‘quick reply’ to a lack of income or economic support in order to comprehensively tackle Ethiopian poverty. The participants see the need to include social, political, cultural and economic aspects when approaching the causes of poverty, and specifically add the important aspect of spirituality as a contributing factor.

According to the participants, the promotion of creativity can help to deal with challenges on individual as well as national level; therefore it could serve to help defeating the nation’s poverty. The experts want to focus on fostering creativity especially in child development, because it opens up countless opportunities for the future (for example, more international presence, innovation patents and economic competition). Also in day-to-day life, changes could be expected if Ethiopian individuals added creative thought to their routine and started ‘finding solutions’ to their challenges on their own ‘instead of waiting for somebody to bring a solution’³⁸. The consulted child development experts perceive a strong, mutually inclusive interconnection between Human Development/ Child Development and the promotion of ‘creativity’. Moreover, they criticize that due to a low level of creativity, the existing resources of Ethiopia are not utilized properly. Therefore, multiple poverty deprivations remain high, which in turn serve as hindering factors to creativity. As results of successful implementation of creativity, a sustainable change in the lives of individuals,

³⁸ Quoted from FGD 1

and therefore in the long run an overall benefit for the holistic human development efforts and reduction of poverty on national level, is expected. However, since the promotion of creativity provokes the conformity of society, being creative is seen as a 'dangerous thing' to practice in terms of employment, social life and acceptance of the community. Due to resistant societal structures, it is seen as an indefinite undertaking to foster creativity.

Moreover, human development approaches like the Capability Approach or Asset-Based Approach have been presented, which aim to respond to this multidimensional poverty in a holistic way. The perception of the interviewees aligns with what was found out about current HD efforts in Ethiopia, which seem to focus majorly on 'outside' well-being³⁹ rather than 'inside thoughts' or participation. However, the participants find it crucial to include the given local community in decision-making processes and empower them through participation. Through the interviews, it was made clear that local ideas and (in this case Ethiopian) perceptions on their own situation are the core of any transformation.

In addition, the interviewees were invited to focus not on any possible capability but on creativity in particular. Emphasis was put on creativity as a capability and identifying existent resources within Ethiopia for dealing with poverty. The interviewees presented practical ideas on how to implement awareness for the importance of creativity and revealed a deeper insight into Ethiopian cultural interconnections. Creative thoughts and contributions of people on grass root level might immensely influence civil society and their call for possible change in policy mechanisms. The participants pointed out numerous aspects of 'creativity' as positive contribution to HD efforts, which may be summed up in the following way: Creative people start thinking 'outside the box', find solutions to their challenges, become active instead of remaining passive, express their minds freely, start new things, participate in and contribute to decision-making and do all this freely and without risk or danger. Basically, the participants describe practical 'empowerment' of the people through the promotion of creativity.

³⁹ See Chapter 2.5.3: Discussion of HD approaches in Ethiopia.

The theory of ‘marred cultural identity’ has been presented as a possible result of multidimensional deprivation. Some of the revealed information adds to that notion, especially concerning poor people in Ethiopia, who form the lowest group in the strongly ‘hierarchical’ influenced culture. Obviously, Ethiopian citizens living in severe poverty do not dare to go against the conformity of societal regulations and do not perceive creativity (or for that matter any other capability) as an asset that could lift them out of their poverty-stricken situation. Rather, they perceive themselves as completely passive and ‘wait for government to change their situation’, as mentioned in FGD 1. Controversially, Ethiopian government seems to theoretically underscore the goal of empowerment of the civil sector in the long run. Due to its development plan 2016-2022, strengthening transparency, improving democratic processes, and ‘advancing active citizen engagement’ (UNDP 2015:5) is among the laudable resolutions of the nation. However, the participants draw a different picture when stating that they feel limited by governmental and societal regulations as soon as a ‘new idea’ would emerge. However, the participants stay rather abstract in their descriptions of ‘government’ or ‘society’. They rarely pin down particular sections of the government where they feel practically restricted. Rather, they describe ‘government’ or ‘society and its leaders’ as a whole. One can conclude that the experts perceive ‘creativity’ as a significant key factor to foster HD in Ethiopia. However, the current constraints of governmental and societal regulations would need to be overcome.

6.2.3. Promotion of creativity in public and NGO-projects in Ethiopia

In how far is a ‘promotion of creativity’ currently relevant for public- and NGO-projects?

Since creativity is perceived as a ‘problem-solving’ factor and an ‘answer to poverty’, it is seen as very relevant for any public and NGO efforts that want to tackle poverty. In addition, the FGDs identified children and families as major target groups for the promotion of creativity. The respective identified responsible people are government leaders, NGO leaders, church leaders, parents,

families, teachers and any other educational institutions. Therefore, they see the need for considering the use of creativity as means to foster their development in any project that focuses on child development (or family endorsement in the broadest sense). Facilitating existing creativity, creating conducive environments on grass root level and letting individuals actively participate and contribute would need to be a major focus of projects emphasizing holistic child development or community development. The three major practical action strategies focus on education, setting examples and the establishment of an appreciating culture. The interviewees emphasize the importance of 'starting small' as well as 'starting now', since they expect the process, of implementing creativity among Ethiopian society, to need long time. Therefore, the 'promotion of creativity' is currently relevant and needs to be included in the present projects as well as in future efforts. In fact, several of the theoretically discussed major NGO efforts in Ethiopia (Ago 2008:86) were named by the interviewees, stating that they could gain immensely through the contribution of creativity among staff as well as beneficiaries. The interviewees mentioned the sectors of health, infrastructure development, and micro-finance, putting special emphasis on education and capacity building,

Also, the previously discussed internal and external challenges that NGOs seem to face are also mentioned by the participants: especially the non-transparent processes, governmental pressure and bureaucracy issues are described by the interviewees. However, even though they describe these challenges as constraints for the establishment of creativity, they also state that the promotion of creativity could serve as factor helping the NGOs to become free of those limitations. One aspect that the literature did not cover is the following notion: several interviewees agreed that some NGOs themselves do not have any agenda whatsoever to promote creativity among Ethiopian society, since it would 'endanger' their own establishment in the country. With this notion, the interviewees imply that several NGOs in fact do not target sustainable transformation toward a high level of HD in the first place.

During the process of this study, it became clear that this particular sub-question misses the aspect 'church' when listing 'public- and NGO-projects'. This notion will be followed further below⁴⁰.

6.2.4. Chances and challenges for 'creativity-enhancing' programs in Ethiopia

What are supporting/ challenging factors for 'creativity-enhancing' programs to be set in action?

The participants recommend the use of several existing practical resources to encourage creativity among the nation. Since all of the interviewees recall personal memories of creative individuals who served as role models in their lives, they suggest setting positive, successful examples through role models. This can happen through relationship-building among micro-level communities as well as through mass media like radio, TV, newspapers and magazines. Those features can be used as efficient means in order to start a broad 'awareness-creation' on creativity as a significant capability. The fact that 'appreciation of creativity' or 'acknowledgement of creativity as a capability' cannot be taught but must be shown through tangible success in order to spread the idea is a challenge that the interviewees are ready to face.

As the literature framework revealed, the majority of Ethiopian citizens still suffer from severe poverty. Concerning the resulting challenges that come along with poverty, the participants discussed whether 'challenges in life' can serve as a supporting factor and catalyst, leading towards the establishment of creativity, or rather serve as constraint to develop creativity in the first place. Most of the participants stated that factors like life disadvantages can be elements that actively promote the promotion of creativity, since they 'force' people to come up with new, innovative solutions for their problems in order to survive. However, it is also stated that severe poverty blocks people from 'thinking beyond the problem' and leaves them vulnerable and helpless. In which case, 'basic needs' including access to resources would need to be

⁴⁰ Please see 6.3.: Methodological reflection

met first, in order to set a conducive environment for people to become creative. This discussion gives room for thought that there are several ‘levels’ of creativity: creativity can serve as means to support or secure an existing livelihood, as well as serve as capability to develop seminal techniques to increase someone’s capacities for the future. The theoretical literature framework adds to this notion that poor people might have their own particular perception about their situation and might not see any assets that they can contribute to their situation. The ‘Asset-Based Community Development’ (ABCD) approach can come in handy here: by supporting the poor to recognize their creative mind as their asset to find solutions. The challenging factors for ‘creativity-enhancing’ programs to be set in action obviously outbalance the supporting factors by far: an appreciating and acknowledging attitude among society towards creativity was identified as a non-negotiable precondition. Yet at present, the opposite is the case. It has in fact been identified that most of the suggested action strategies presume supporting preconditions that are not present (yet) among Ethiopian society. Therefore, any action strategy might be in vain if the presumed intervening preconditions are not supportive. To that effect, an interviewee from CDTRC staff⁴¹ claimed ‘the newness of the issue to the society’ as a major hindering factor:

H: [...] For instance in = our case, we were trying to communicate some schools and some school owners even, trying to share them what we were trying to do concerning creativity. The response is not as what we have expected. [...] They don't need you to bring some theory. They need you to bring something to eat, something to clothe, something to run.

The theoretically identified notion that creativity might have the potential to impact and decrease many dimensions of poverty was definitely underscored by all interviewees, even though it is made clear that at the current stage, creativity is not perceived as an asset by the general Ethiopian society. Therefore, the first attempt of NGOs like CDTRC would be creating awareness for its potential impact on poverty and human development.

This is in line with the before mentioned existent resources and action strategies (setting examples, showing the success of creativity, ‘stop preaching, but

⁴¹ Interview Hulk 28.06.2016

start showing') and let the phenomenon spread among society slowly. Such a transformation of a ruling paradigm needs long time, which can be a challenging factor as well as a comforting one.

When it comes to those societal regulations, 'religion' was a significant notion that was named as a hypothetically supporting as well as a hindering factor for creativity-enhancing efforts all over Ethiopia. According to several participants, churches as well as their respective leaders have a strong impact on societal controls in the country. Nevertheless, this identified relevant factor contributing to the establishment or blockade of creativity as a capability in Ethiopia stayed rather abstract and was not elaborated on in particular.

However, 'awareness-creation' and 'changing the mind or attitude of leaders' seems to result in the following dilemma: while micro-level is accessible, the actual decisions are made on macro-level. A possible answer will be presented in a comprehensive figure⁴² at 'Recommendations for the field of practice'.

6.3. METHODOLOGICAL REFLECTION

This following section explains discoveries with regards to content as well as methodology that were made during the data analysis process. According to the concept of GT, even seemingly insignificant peculiarities might have influenced and changed the subsequent process of the study's content and its outcome. Part of the reflection has been covered in the Methodology and Research Design⁴³. However, especially after analyzing the content at the end of this research, several significant notions emerged while summarizing the findings:

- It is noteworthy that none of the interviewees described themselves as 'creative' when they were specifically asked. Yet, when invited to tell an episode of creating something, all of them could easily point at several memories in their personal life. This leads to two assumptions: Either this self-awareness of 'not being creative at all' results from a 'marred

⁴² See below figure 6.1: Interrelation between the identified action strategies and intervening preconditions for 'creativity-enhancing' efforts

⁴³ See Chapter 4: Methodology and Research Design

identity'⁴⁴, or it might be simply a matter of cultural politeness in Ethiopia, not to point out one's own capabilities and strengths.

- Even though the interviews as well as the Focus Group Discussions contained much more data, only information that fitted the limited scope of this study was used. Due to GT, the analysis process had to be stopped at some point in order to bring the research to an end. Therefore, it is possible that some valid data might have gone missing or was not used even if though it could have been relevant. Most of the time, both FGDs happened to appear rather one-sided, or even monologised⁴⁵. Yet at several points, quite unexpected and interesting discussions emerged, which open up new ideas for follow-up studies. For example, FGD 1 ended up discussing the difference and consequences of 'starting to establish creativity-enhancing programs' on micro-, meso- or macro-levels. Parts of that outcome could be used to triangulate the content of this study, while other parts needed to be neglected due to the limited scope. Anyhow, the content of that discussion could serve as a starting point for follow-up studies that go in similar directions.
- During the process of analysis, the *In vivo*-Code, 'church' (including religious leaders) was identified as a relevant factor contributing to the establishment of creativity as a capability in Ethiopia. In addition, the assumption intensifies that religion has a strong impact on societal regulations in Ethiopia. Two interviewees nervously asked repeatedly in how far their information would be treated with confidentiality, before mentioning the church's role in Ethiopia. One participant even asked for deletion of some of his/her information, since he/she felt uncomfortable after sharing thoughts about the powerful impact of religious leaders. This needs to be respected. Yet, it now becomes obvious that the initial research (sub-) question 'In how far is a 'promotion of creativity' currently relevant for public- and NGO-projects?' did neglect the factor 'church' at the beginning of the study. Since 'church' had not been presumed to be an important factor influencing HD whatsoever, respective

⁴⁴ See Chapter 2 and 3 for description

⁴⁵ See Chapter 4.4.5.2.: Reflection of the FGDs for previous mention

questions to dig deeper had not been prepared beforehand. During the consecutive process of analysis, it became clear that the high impact of Ethiopian church on its society would deserve more attention and focus. Since the limited scope of this study does not allow additional rounds of narrowed down interviews, this notion of 'the influence of church on societal regulations in Ethiopia' must be referred to future studies⁴⁶.

- During the process of Axial Coding, the dimensions of 1-3 mainly served to rank the most significant statements. Unfortunately, the necessity of this kind of ranking became clear not until at the end of that process and made it necessary to revise first findings in a second round of analysis.
- Asking for the individuals' birth place and childhood region seemed to make sense at the research's starting point, since the theoretical literature about Ethiopia as well as presumptions from past experiences in the field of practice pointed at the importance of Ethiopia's multi-ethnics and territorial differences. However, this aspect emerged to be not relevant for the further research. Even though the participants partially originated from different ethnic groups all over Ethiopia, any notable differences concerning the societal perception towards creativity failed to appear. Nevertheless, due to the method of GT, it is legitimate that during research process, several means or methods turn out to be irrelevant.
- During analysis, it was to some extent found crucial to not set any code for a whole section of interviews. Even though the interview partner might have said 'something interesting', if it was found not to be significant information leading to the research question, it was 'subjectively' neglected. In how far the individual statements can be considered as 'right' and 'sufficient' is a criterion called 'competence of evaluation' (Helferrich 2009:37). It is very important to be aware of the researcher's (cultural) bias or subjectivity at all times⁴⁷. One must be aware of the 'researcher's role' and try to avoid and prevent an (in this particular

⁴⁶ See Chapter 6.5.: Topics for future studies below.

⁴⁷ See Chapter 4.2.2.1.: Reflection of the researcher's role.

case) 'Eurocentric' perception influencing the analyzing process. For example: 'Community leaders' do not share the same extent of deep impact and influence in individualistic cultures (like Germany) as in collectivistic cultures (like Ethiopia). Because of such a subconscious bias, the significance of mentioning their role in Ethiopian society could have been easily misunderstood or neglected. That is why continuously, the individual analysis processes were casually discussed with several Ethiopians). Their deeper understanding of Ethiopian culture gave additional insight and notions that made it possible to avoid a Eurocentric perception during analysis and reconsider those presumptions.

- The profoundness of a different culture becomes of additional significance as soon as 'nonverbal conversation signals' like facial expressions, posture, gestures, voice inflection and volume etc. (Helferrich 2009:98) are culturally hard to assess and easily misjudged. With increasing time spent in the respective culture, those 'nonverbal signals' can be increasingly better understood. An Ethiopian assistant could have been of use. Likewise, the suggested instruments 'how to stimulate an interview' (Helferrich 2009:105) by paraphrasing, quoting or reflecting the interviewee may possibly be not the best way to interact with Ethiopians. These are theoretical notions; additional experience must be gathered.
- Retrospectively, using this qualitative research approach on ground of GT as well as combining semi-structured interviews with FGDs as triangulation proved to be the right choice. A well-stocked spectrum of information could be assembled in order to comprehensively approach the initial research question. Especially the method of 'Grounded Theory' gave room to experiment and find answers to the research question in an unstressed and flexible way. This flexibility and 'freedom' to explore new and unconventional approaches was especially helpful, because 1) the environment has been culturally different and foreign to the researcher, and 2) the research content is still relatively new to the respective culture. The method of GT allows making 'mistakes', since they can be improved, corrected and revised during the continuous process of research. Therefore this method is very suitable to gain ad-

ditional experience in qualitative research. If comprehensively reflected, those ‘mistakes’ or ‘detours’ can even result in a better and deeper understanding of the research content and lead to an improved theory in the end. Therefore, the method of ‘Grounded Theory’ can be deeply recommended for qualitative research performed in a culture that is foreign to the researcher.

6.4. RECOMMENDATIONS FOR THE FIELD OF PRACTICE

How to draw a connection between the theoretical concepts of ‘multidimensions of poverty’, human development and creativity and the particular context of Ethiopia has been made clear before⁴⁸. Now, the actual empirical outcome of the qualitative research needs to be placed in relation to the theoretical framework.

The Ethiopian ‘Child Development Training and Research Center (CDTRC)’ and its vision to implement creativity as a factor contributing to holistic child development forms the initial background which led to the research in the first place. The topic was proposed by Ethiopian child development experts themselves; yet it was significant to include several experts from different backgrounds in order to get a comprehensive insight into their perception.

The interviewees revealed a deeper insight into Ethiopia’s circumstances of poverty as well as the social/cultural situation than any literature could have provided. A clear picture of society’s strong regulating influence on the individual as well as on the community became apparent. The interviewees in fact made clear the importance of focusing on creativity as capability in order to strengthen human development in Ethiopia.

Especially the empirical outcome concerning practical starting points to establish ‘creativity-enhancing’ programs in Ethiopia led us back to the previously discussed HD topics of ‘Asset-Based Community Development (ABCD) approach’ and ‘Family Disorganization (FADI)’: One of the most significant start-

⁴⁸ See Chapter 2 and 3

ing points that was recommended was to start small on family level. This underlines the main concern of the Ethiopian authors who stressed the importance of focusing on families. Also, the theoretically discussed aspect of participation is emphasized by the participants, since they demand participation from the very beginning, especially for parents as well as teachers, NGO staff, educational institutes and churches.

The scope of a research like this study should always go beyond solely phrasing a theory and listing theoretical ideas for future research prospects. Instead, it should also result in practical, pinned down strategies that could support actual community- and child development endeavors such as that of the CDTRC. The following figure attempts to summarize a possible practical action strategy plan for HD efforts by institutions like the CDTRC. Special emphasis has been put on clarifying the interrelation between the identified action strategies and intervening preconditions for 'creativity-enhancing' projects: several of the identified practical 'action strategies' presuppose certain settings that do not yet exist in Ethiopia. They need to be produced before by yet another set of 'first action strategies'. Therefore, it becomes clear that most of the actual 'action strategies' and the 'intervening preconditions' are mutually inclusive and determine each other. For example, the development of establishing a 'conducive environment' for the promotion of creativity seems to depend on the extent of appreciation that is given to the existing creativity in the county, which in return depends on positive examples that have been set in a conducive environment. Both aspects seem to grow simultaneously. Therefore, one needs to start small with appreciative actions ('first action strategies') which has an immediate impact on the intervening precondition for the 'consecutive action strategies', and so on.

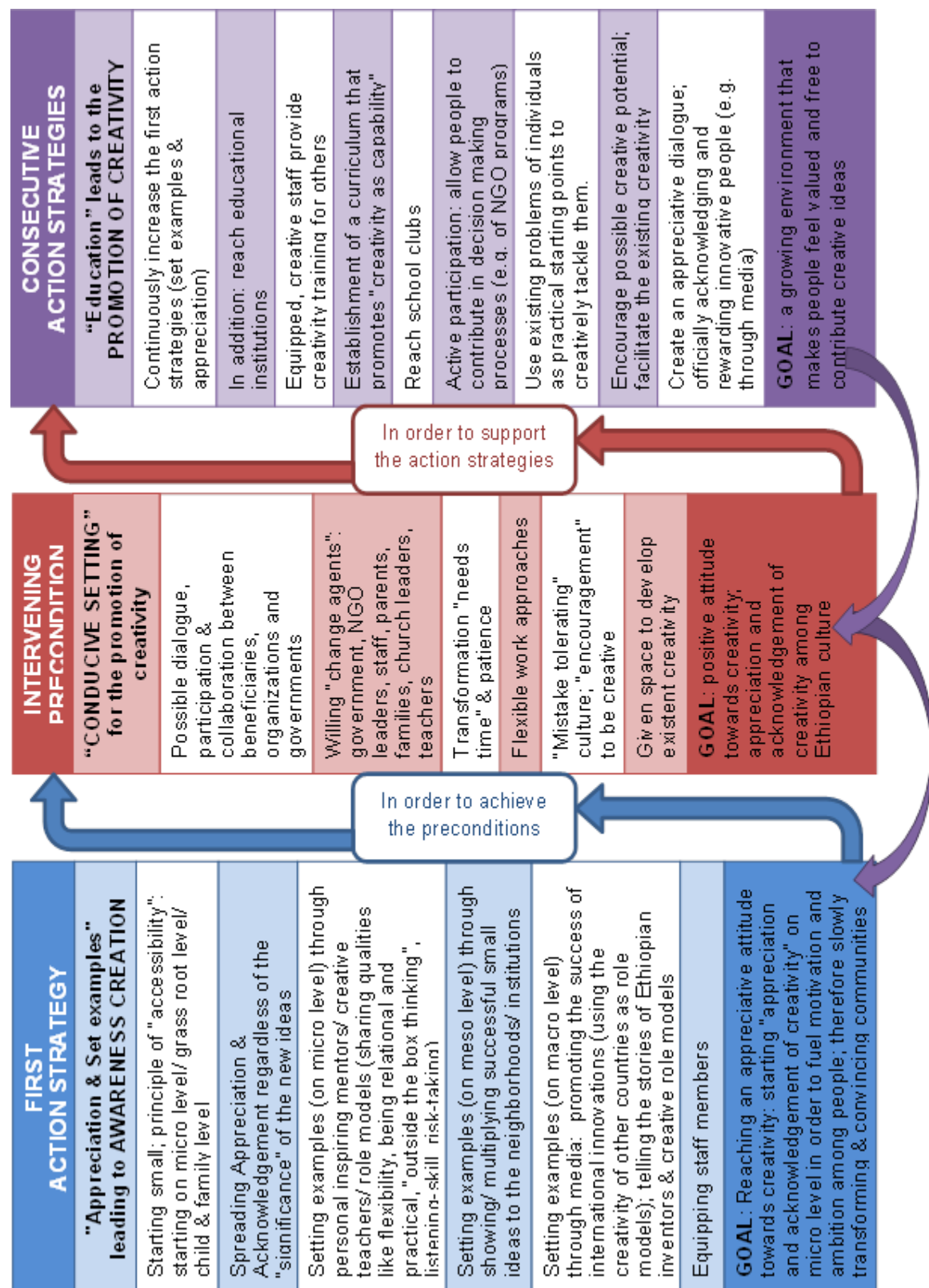


FIGURE 6.1: INTERRELATION BETWEEN THE IDENTIFIED ACTION STRATEGIES AND INTERVENING PRECONDITIONS FOR 'CREATIVITY-ENHANCING' EFFORTS

6.5. TOPICS FOR FUTURE STUDIES

Even though the major content of the research question has been answered, several topics that emerged during research process must remain uncovered. With regards to the content, the newly emerging notions and theories may induce the researcher to go back to the code system of open coding in order to specify several categories and dig deeper in the existing data for more specific answers. Just as well, new ideas for follow-up studies and new composed interviews have emerged, in order to follow up the narrowed-down notions even closer. Nevertheless, due to the limited scope of this study as well as a predetermined focus on a narrowed down research question, these notions need to be set aside for future research prospects.

- When asked about ‘existing resources’, several interviewees mentioned mass media like newspapers, television or radio, but nobody named social media or using the Internet as a resource whatsoever. Yet, every single one of them owns a smartphone or frequently uses email or social media portals like Facebook. To go further in follow-up studies in order to examine their perception of using the Internet as a capability resource in Ethiopia can provide deeper insight into how to use the Internet to ‘spread the word’ about creativity in Ethiopia. The practicality of those ‘existing resources’ can be assessed further: what is their scope of possibilities and achievements concerning ‘the promotion of creativity’? Who can they reach, who cannot be reached by those resources? Who does have/ does not have access?
- ‘Being creative’ has been clearly associated with ‘going against the conformity of society’, which is broadly discouraged in Ethiopia. In addition, it was also mentioned that beyond ‘discouragement’, creative people are in fact ‘daring’ or ‘risking’ a lot. This leads to the notion that the promotion of creativity might lead to serious trouble and tangible problems that go beyond demoralization but might result in physical or social damage and further marginalization. An additional survey directly pointed at that matter can provide clarity.

- In order to clarify the opposing statements of ‘poverty catalyzing the promotion of creativity’ vs. ‘poverty hindering the promotion of creativity’, additional information needs to be obtained, respectively among Ethiopian families/ communities who suffer from several deprivations. Especially the marginalized groups of people who do not feel additional pressure of society if they live out their creativity potential (since they are already marginalized) could be consulted for their perception. If this is done, adding native Ethiopian assistants to the procedure of interviewing would be inevitable. The presumable interviewees might not speak English and in addition might be highly bewildered or frightened by approaching strangers.
- As mentioned above, further focus should be put on the role of ‘church’ or, broadly, ‘spiritual institutions and their leaders’ in Ethiopia. Their impact and influence on society in general and towards the establishment of ‘promotion of creativity’ in particular seems to be of high importance if someone wants to transform the attitude of Ethiopian society.
- Even though the aspect of ‘ethnic differences’ towards creativity did not appear as a relevant factor during this research process, contemporary literature as well as daily life in Ethiopia show the opposite. Successive research could focus on possible culturally different perceptions on ‘the promotion of creativity as a capability’ and especially ‘the impact of regional Ethiopian society on the promotion creativity’.
- The question how far the ‘promotion of creativity’ represents a ‘threat’ to Ethiopian society remains: Why is ‘conformity’ preferred to ‘transformation’? What are the respective roles and ambitions of government, church or NGOs?
- Teachers and child development experts can be further consulted, concerning the promotion of creativity among Ethiopian children: Which aspect of child development needs the promotion of creativity the most? Why?

6.6. CONCLUSION

The primary objective of this study was ‘to evaluate the perception of people involved in child development in Ethiopia of the promotion of ‘creativity as capability’ as factor contributing to human development’.

It is important to go back to the initial methodological framework, since the study is based on its theories: one can now reflect on Mouton’s ‘Three Worlds’⁴⁹ in a much more practical and even empirically established way: indeed, the human development approach majorly influenced by Amartya Sen serves as epistemic foundation to this study (Mouton’s world 3: ‘Meta Science’). This has not only been theoretically contemplated but also empirically underscored and practically substantiated by the interviewees.

The key concepts of ‘multidimensionality of poverty’, ‘human development’ and ‘creativity’ and their mutual interconnections have been made clear through a comprehensive evaluation of literature as well as practically consulting Ethiopian citizens in the field of practice (Mouton’s World 1: ‘The real life object’). The relevancy of the promotion of creativity in order to confront causes of poverty and to foster human development has been debated theoretically as well as practically. Through semi-structured interviews as well as Focus Group Discussions (Mouton’s World 2: ‘The methodological approach’) in the field of practice, deeper insight into culture, poverty and human development prospects in Ethiopian context was made possible. The participants critically discussed different development theories (for example, ‘basic needs approach’) but focused on HD as sustainably relevant for Ethiopia. Especially, applying ‘creativity as capability’ in the context of the human development approach has been identified as potential chance and effective addition to promote human development in Ethiopia. In addition, several existing as well as absent creativity aspects within Ethiopian society have been identified. The view and perceptions of people involved in child development in Ethiopia has been studied, focusing on the general meaning and importance of ‘creativity as capability’ in Ethiopian society. This was done mainly through semi-

⁴⁹ See Chapter 4.2.1.1.: Methodological framework

structured interviews. This process was verified, triangulated and completed through Focus Group Discussions. Through a comprehensive debate among the Focus Group Discussions, practical starting points to establish 'creativity as capability' on micro-level in Ethiopian society have been identified⁵⁰.

The presented outcome of this research serves to gain deeper insight into how Ethiopian citizens perceive 'creativity as capability' within their culture and illustrates the relevance of this capability for fostering sustainable development practically. Because of a realistic evaluation of future prospects as well as the provision of practical starting points for people involved in child development, it may guide future use of creative action as a means to strengthen human development in Ethiopia.

⁵⁰ See Chapter 5.2.3.: Triangulation through FGDs; 6.4.: Recommendations for the field of practice

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APPENDIX

Please find the following content on the digital device attached to this copy:

APPENDIX A: Scans of the Ethical Consent Forms

signed by all participants

APPENDIX B: Interviews: Questions and Transcriptions

Focus Group Discussions: Questions and Transcriptions

Semi-Structured Interviews: Questions and Transcriptions

APPENDIX C: Screenshots of maxqda analysis steps

for better understanding:

Open Coding

Axial Coding

Triangulation